VOGUE

1954

Americana



Number

AMERICAN FASHION ON A NEW TIME-WAVE

Read: 10 Fashion Case-Histories

FEBRUARY 1 50 CENTS

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Born traveller for globe-girdling or ocean-hopping, our gem of a coat in 100% cashmere, light and soft as a cloud with slim, un-bulky lines, and a soft, stand-off collar. Pale pink, nude or camel in sizes 8 to 16.

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more than a suit... more than a dress... a Lilli Ann

Vogue
February 1, 1954

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Vol. 123, No. 2
Whole No. 1922



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Sheer worsted... box jacket top and framing collar... martingale back to double the interest.

In navy with navy-dotted white silk surah for the lining and scarf.

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Right: Shooting stars—red, white and blue on navy or black silk shantung. Gently rolled rayon velvet collar. Important braid accents. 12 to 20. *(V-11)* **49.95**

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Signs for Spring

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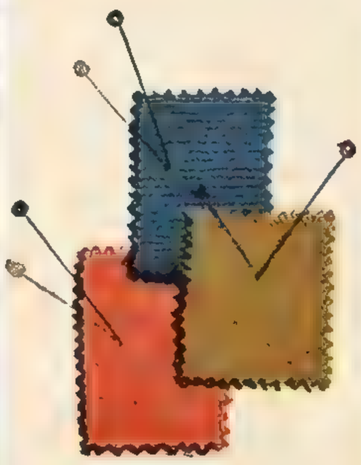
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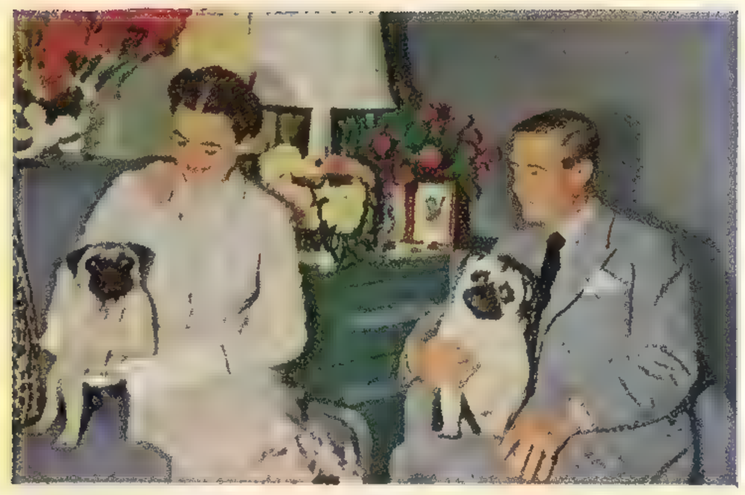
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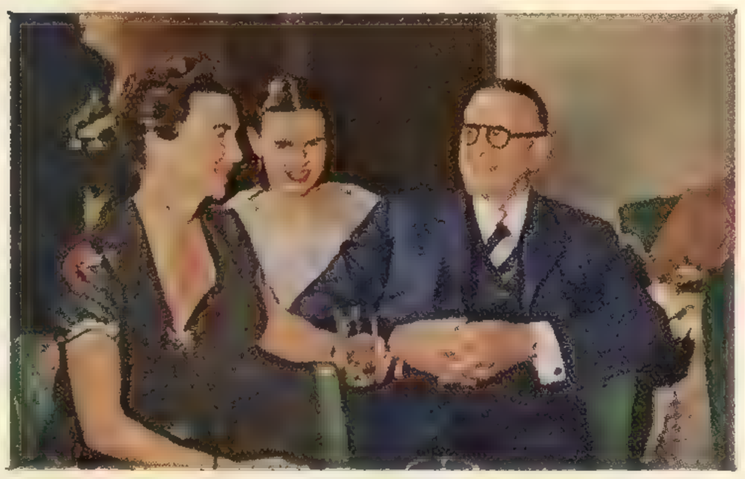
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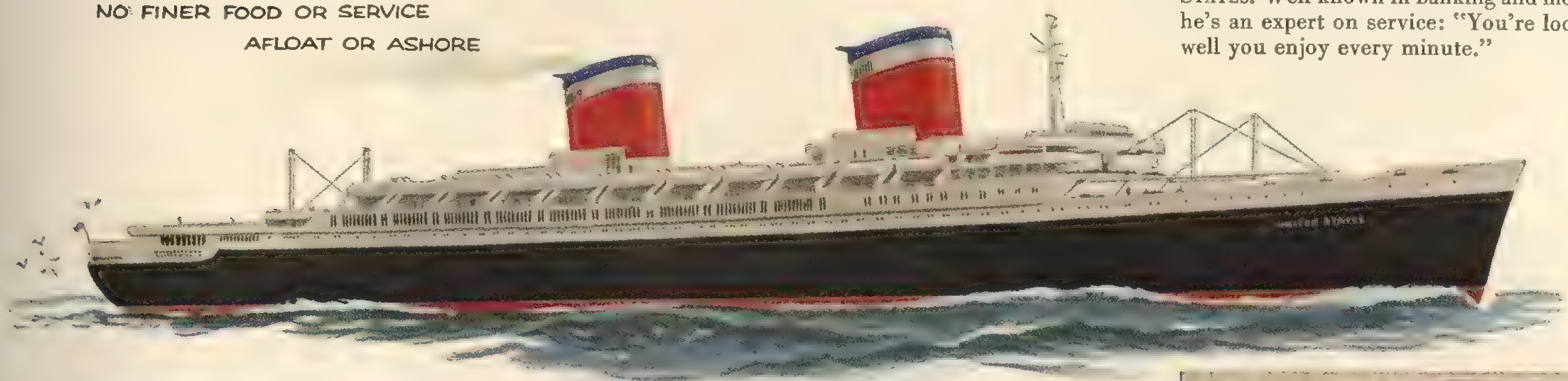


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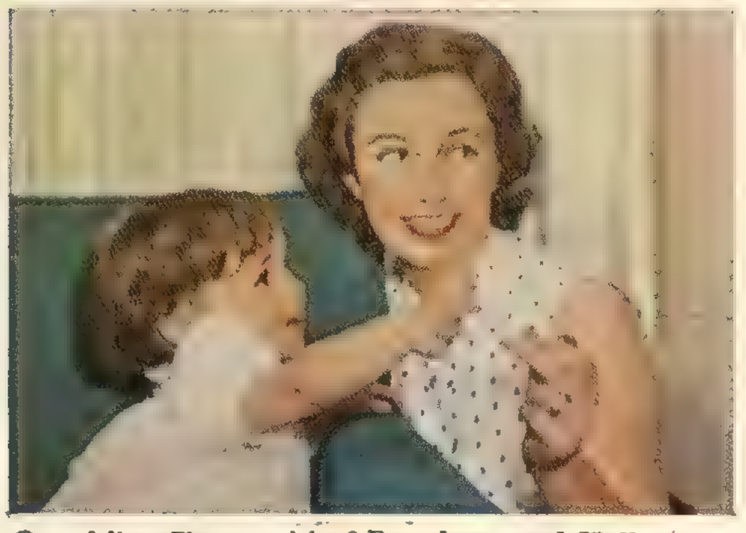
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"You can feel the good fit" in this suit
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Bloomsburg's Sheer Accra minifil® *yarn. Left: About $90. Right: About $50. Opposite page: About $80. These David Levine dresses are available at the stores mentioned on both pages. Saks Fifth Avenue, All Stores • Meier & Frank Co., Portland • Higbee Co., Cleveland • Rich's, Inc., Atlanta. Or for the store in your city, write David Levine Co., 530 Seventh Avenue, New York City*

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the lines of this dark spring beauty by

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HAT BY MR. JOHN



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As seen at the Larchmont Yacht Club.

FAMOUS CLASSICS WITH THEIR OWN COVER-UPS that send you off fashionably on fair days or chilly ones . . . in beautifully detailed cottons, with a talent for looking as crisply new at the end of summer as they do with your first wearing. Each in sizes 10 to 20.

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Candy stripes plus orlon, our sparkling sweater dress styled with smooth, go-everywhere lines.
Fine combed cotton teamed with its own white orlon sweater. Pink, blue or yellow. *(V-12)* **19.95**

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. . . in this suit with Spring's all-important box-top look designed by Ellman & Auerbach for Lane Bryant . . . Navy, black, mauve, grey worsted crepe Verdona . . . the entire jacket scrolled with soutache . . . skirt slimly straight. . . . Sizes 36 to 46—$115

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bare black dress
of textured silk,
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NEW YORK 18

The light of love, the purity of grace,

The wind, the music breathing from her face . . .

BYRON



FLAIR—a radiant new perfume. Provocative as a sidelong glance, exciting as a whisper, it adds "flair" to your life! In other delightful forms, too . . . Flair Patty, Flairessence, Bath Oil and Dusting Powder.

Perfume $5 and $15, plus tax

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Fragrances
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HAT BY JOHN FREDERICS
BENHAM
498 SEVENTH AVE., NEW YORK 18

CATALINA LEATHER COLOURS:

INSIDE FASHION NEWS



These are the colours—pure and unadorned.
The colour scheming that takes place on the following pages is even more beautiful—taking its cue from the splendor of a new American motor car called the *Catalina*. This beautiful business of colour-keying automotive interior to exterior all began with this car of cars.
And Catalina designers have always specified genuine leather for its upholstery—for luxurious look, for luxurious feel, for the wonderful way leather takes to high-key colouring.
Now Catalina leather colours have inspired important fashion news—heralding a smart new look for the woman at the wheel.
CATALINA LEATHER COLOURS: INSIDE FASHION NEWS . . .
that is very decidedly *Spring, 1954.*

For stores where you can buy the fashion-wear in Catalina colours shown on the following pages, see listing on Page 190.

THE UPHOLSTERY LEATHER GROUP, INC.
141 East 44th Street, New York 17, N.Y.

CATALINA LEATHER COLOURS:

INSIDE FASHION NEWS



BAG BY CORONET

An automobile for someone bright and radiant: a car that's Midas-touched with leather of purest gold—a perfect foil of white, warmed with a golden glow. Smooth, supple leather makes this interior every whit as practical as it is luxurious—for leather leads a life that's both long and care-free.



SHOES BY MADEMOISELLE

This sumptuous interior—brilliantly executed in Coral Red and Winter White—will seem to grow even more beautiful with your travels. Even in high-key colours like these, genuine leather *mellows* . . . acquires a warmer, softer glow . . . and keeps its lustrous good looks as you know only good leather can.

THE UPHOLSTERY LEATHER GROUP, INC., 141 East 44th Street, New York 17, N. Y.

COAT BY PETITE MISS CO. • SWEATER BY LYLE AND SCOTT • SKIRT BY EVAN PICONE • GLOVES BY SUPERBE

THIS TAG IDENTIFIES ALL "CATALINA LEATHER COLOUR" APPAREL.

CATALINA LEATHER COLOURS

Here's the car that started it—the new Pontiac Custom Catalina. VOGUE says its suave colour-scheming will make fashion news. Simply delicious colours—very definitely *1954*—set a mood that's bound to be joyous every time you take to the wheel. For an especially grand arrival, follow Pontiac's fashion lead: cue your costume to the car. *And such a magnificent car it is!* To the distinction of Pontiac's sleek new lines, the Catalina adds the very practical elegance of leather fine as leather can be—hand-buffed, butter-smooth, simply beautiful. In the three wondrous ways we show here, the Pontiac Catalina is fashioned to win a lady's favor. Male hearts will go, too, when shown that automotive high fashion like this can be very sensibly priced.

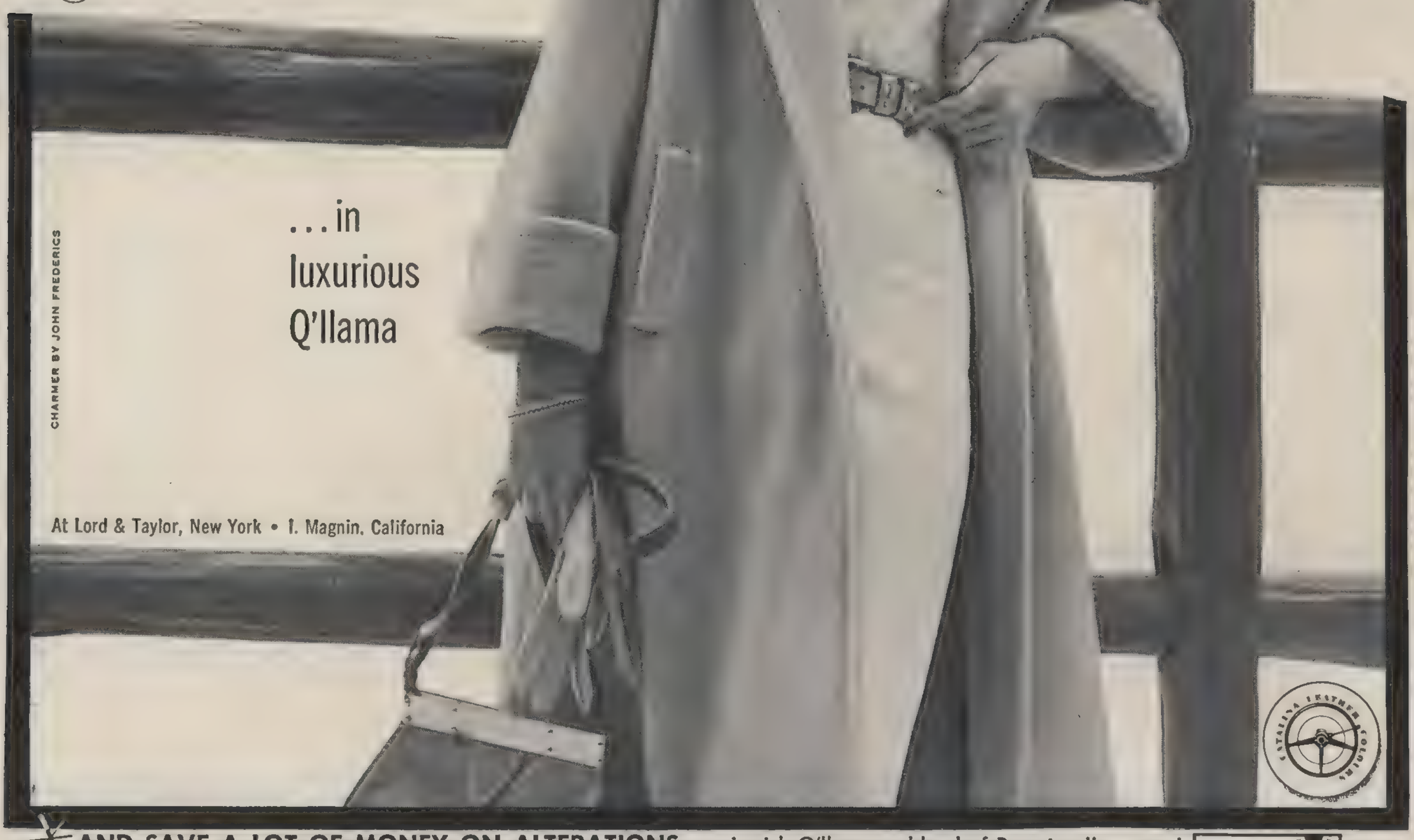


Pontiac

Pontiac Motor Division • General Motors Corporation

if
you
are
5'4"
or under
you
will
look
better
in a

Cuddle Coat®*



*AND SAVE A LOT OF MONEY ON ALTERATIONS . . . in rich Q'llama, a blend of Peruvian llama and wool, loomed exclusively for Petite Miss. Milium lined for all-weather comfort. Sizes 6 to 18. About $85. For the store nearest you, write Dept. V-2. Petite Miss Co., 500 Seventh Avenue, N. Y. C.

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INSULATED FABRIC

NEW CAP SLEEVE CASHMERE

BY *Lyle and Scott*

OF HAWICK, SCOTLAND



Our captivating little cashmere from Scotland—short on sleeves, long on fashion, a much-for-the-money investment in year 'round elegance. Teamed here with a muted plaid wool skirt, both distinctively Lyle and Scott—in 17 exciting new spring shades. Sweater, sizes 34 to 42. About $20.00. Skirt, 10 to 18. About $18.00. For the store nearest you, write Dept. 1A, Lyle and Scott Inc., 200 Madison Avenue, New York 16°
Bergdorf Goodman, New York. Carson Pirie Scott, Chicago.
Bullock's, Los Angeles. H. Liebes & Co., San Francisco.

"CATALINA LEATHER COLOURS: INSIDE FASHION NEWS"

CATALINA LEATHER COLOURS



the
big
plunge . . .

curving, dipping, diving deep
into the heart of creamy,
dreamy **SWEET SIENNA** calf
polished to high-frequency lustre . . .
the slender toe, the slimmer heel,
this is the shoe-shape for every
suit-shape of Spring!

mademoiselle®
the fashion shoe

About $16.95 (slightly higher Denver West). For name of store nearest you write: Mademoiselle Shoes, Empire State Bldg., N. Y.

how to keep him safe at home . . . wear **Jaunty Juniors®** *suits*



CHARMERS BY JOHN FREDERICS

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

GAR-FIT®
HAIR CANVAS
FOR PERMANENT SHAPING

Left: In Juilliard's fine worsted with printed silk trim. About $70. Right: In a Juilliard worsted. About $50. Both in sizes 7 to 15. The linings are as long lived as the suits. At one leading store in your city. Jaunty Juniors, Inc., 500 Seventh Avenue, New York 18, N. Y.

SPECIAL ASSETS FOR THE SMART WOMAN . . . slender dresses that give the wearer the same look. An Allen-Peck talent elegantly interpreted in crepe Larandah, a BURLINGTON rayon fabric. Left, side-swung drape with dotted detail, about $35. Right, bolero ensemble brightened with jacquard ottoman, about $40. Both in navy or black, sizes 12½ to 22½. At B. Altman, New York City; John Wanamaker, Philadelphia; Carson, Pirie Scott & Co., Chicago; Rich's, Atlanta; L. S. Ayres & Co., Inc., Indianapolis; Smartwear—Emma Lange, Inc., Milwaukee; Joske's, San Antonio; Bullock's, Los Angeles; Meier & Frank Co., Portland.



HATS BY HARRYSON

Allen-Peck

For the name of the store
in your city, write Allen-Peck,
1400 Broadway, New York City

Joyce Soft-Suiters,
the zestful little shoes that
you've already made your constant
companions in suede. Now in
incredibly soft chiffon calfskin
fused to a sheer leather lining.

The system-changers
that restate freshly the
fluid beauty of a woman walking.
The system-changers that project
a new element in fashion...
weightless whispers in motion...
just ounces per pair.

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inc. pasadena, california

And because you've asked for them
again for your new spring fashions,
here they are in
spring's fashion colors:
red • smoke • navy
black • russet • white

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A winsome nightdress
as romantic as
a Valentine.
Bodice and skirt
frosted with
narrow crisp ruffles
whipped in contrasting color.
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All wonderful nylon tricot
that dries perfectly pressed.
Sizes 32-38

Gown #3-9-46 at $12.95
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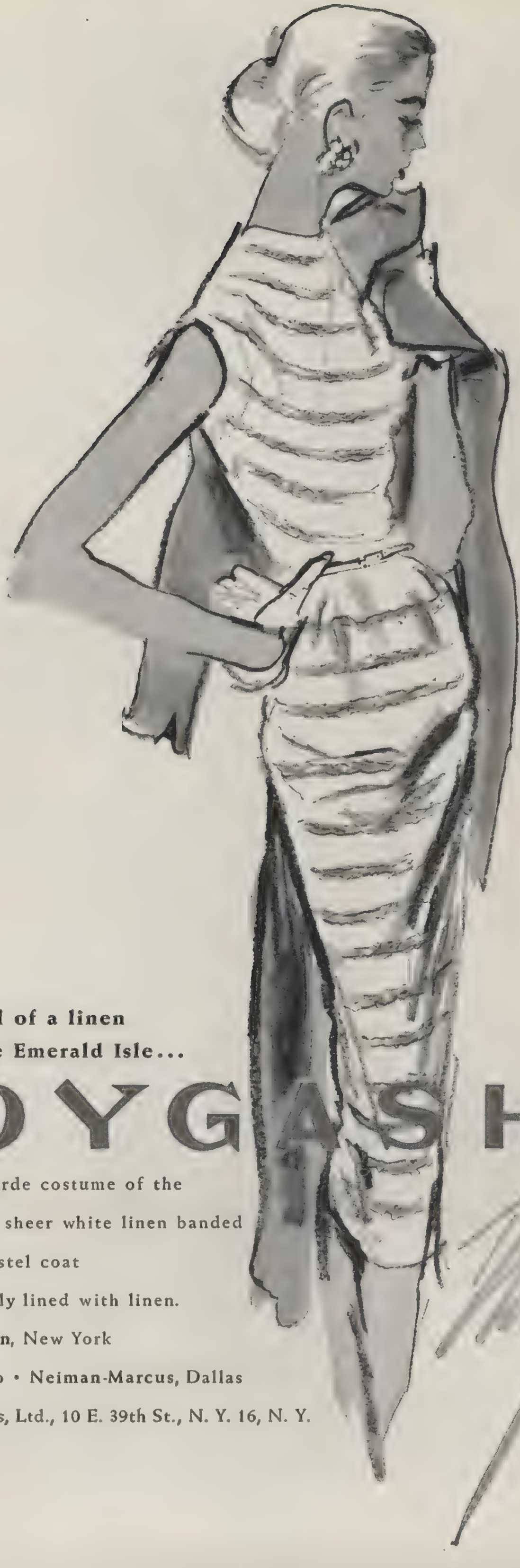


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HAT BY JOHN FREDERICS



FOR STORE IN YOUR CITY WRITE . . . BEN BARRACK, 533 SEVENTH AVENUE, NEW YORK CITY 18



Jewel of a linen
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MOYGASHEL*

The most avant garde costume of the season...Trigere's sheer white linen banded with baby lace, its pastel coat surprisingly lined with linen.

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brev (purple edge) for slender or small legs. Sizes 8 to 10½

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H. & E. SHAPIRO



Casual Aristocrats for Spring spectator sports. New separates by the **PIPER,** meticulously tailored in fine pure woolens. Sizes 10 to 18.

Left: white tweed yachting blazer with crest. About $25. Navy flannel skirt, about $11. **Center:** check jacket with ombre shadings, red and grey or blue and grey. About $25. White flannel skirt, about $13. **Right:** white doeskin flannel shirt jacket with crepe lining, and hand piped buttonholes. White, red or navy. About $30. Medium grey flannel Bermuda shorts, about $11.

At the stores listed below, or write: **H. & E. SHAPIRO,** 105 West 40th Street, New York City.

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JAVAL . . . Interesting cut-out detail and a capricious bow distinguish this lovely afternoon pump. Wonderful with pastels . . . rusting silks! Elasticized.

the magnificent modern look

SHAPED IN SHINY BLACK PATENT

. . . sweeping lines to complement
fashion's fluid silhouettes . . .
comfort to make you glad
you've places to go this
Spring! That's the
magnificent modern
way to look and
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Vitality Shoes—
with you in mind!

Vitality SHOES

famous for fashion and fit

$10.95 to $12.95

Ask your Vitality dealer to show you these lovely patterns, available, too, in other glorious new Spring colors and leathers!

Vitality Shoe Company • Division of International Shoe Company • St. Louis 3, Missouri

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every bath's a beauty treatment with

A R T E X

incomparable "Luxor" towels

Martex "Luxor" towels are the deepest, softest *and* longest wearing you can buy. In tones that cast a lovely glow on your complexion . . . walnut, aqua, nutmeg and 15 other heavenly colors. Bath sheet (45″ x 72″) about $7.95. De luxe bath towel (27″ x 50″) about $3.95. At fine stores, or write: Martex, 65 Worth St., N. Y. 13. A Product of West Point Manufacturing Company.



wear Visa . . . pack Visa . . . love Visa
that stays so fresh . . . wrinkle-free





Make your best impression on *all* occasions in VISA, new luxury fabric of Dacron and worsted, created by Milliken to shake off wrinkles, keep pleats and shape even in the rain, stay first-day fresh with so little care.

NATHALIE NICOLI *tailors two fashion travelers with pretty pleated skirts, and nipped-in jackets. The bare throat suit in gold, blue, pink, or navy. The belted suit in grey or beige with dark piping. Sizes 10 to 20. Each about $90.*

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55% DACRON* . . . 45% WORSTED

by Milliken

**DuPont's polyester fiber*

Available at LORD & TAYLOR, New York City • MARSHALL FIELD, Chicago • J. W. ROBINSON, Los Angeles • J. L. HUDSON, Detroit, and other fine stores . . . in suits, dresses, and sportswear . . . or write: DEERING, MILLIKEN & CO., INC., Woolen Division, 1407 Broadway, New York 18, N. Y.

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"GLAMOUR SPOTS", TORSO COCKTAIL DRESS IN PURE SILK TWILL. BLACK WITH PINK. NAVY WITH WHITE. SIZES 8 TO 16. ABOUT $110.

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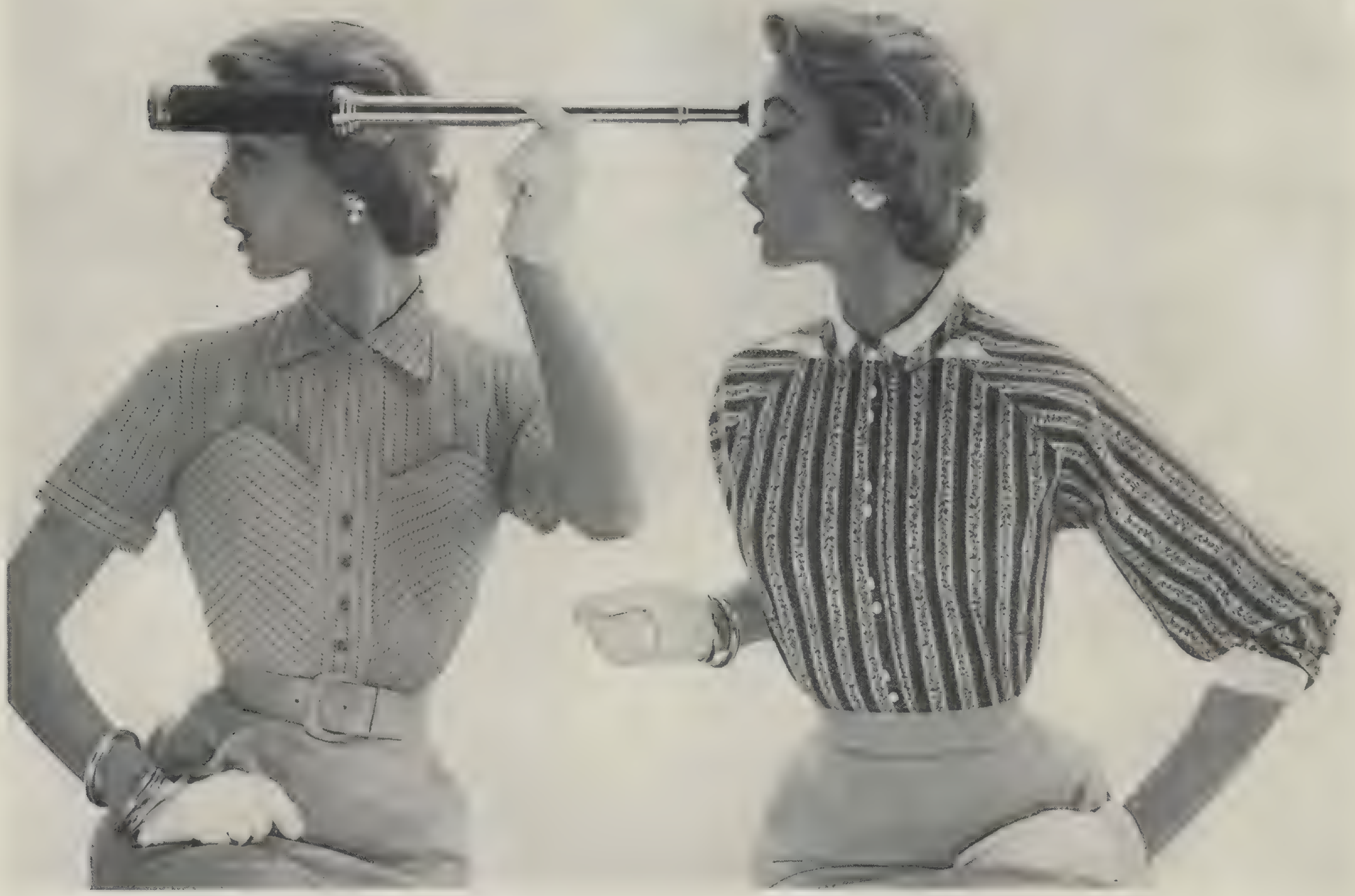
2845 WEST SEVENTH STREET • LOS ANGELES





This is pace-setting fashion news — at prices lower than you would dream possible! It's fabulous new "Kashmia", a blend of 80% virgin wool and 20% cashmere in fashion's new hopsacking weave . . . light as a cloud, soft as smoke . . . detailed with the same matchless care with which Baitch and Castaldi tailors its finest cashmeres and vicunas. All yours in two versions of one beautifully shaped coat . . . both in beige, white, pink, blue, coral, toast, maize, navy, or black. Misses or custom sizes 6 to 18. Short, about **$45.** Long, about **$55.** *At fine stores everywhere, or write to* Baitch and Castaldi, 230 West 39th Street, New York 18, N. Y.

Dorothy Korby



Two views of Spring by Dorothy Korby. Both washable, skirt-and-suit-able. Left, the French-inspired blouse with jutting tulip pockets, convertible neckline. In stay-crisp chevron-printed cotton. In black, blue, pink or heliotrope. About $8. Right, the fresh wallpaper print cotton with polished cotton collar and cuffs, a saucy grosgrain bow. Grey, turquoise, maize. About $7. (Both sizes 30 to 36). At LORD & TAYLOR, New York and the fine stores listed, or write to Dorothy Korby, 525 Seventh Avenue, New York 18.

Allentown, Pa.—Hess Brothers
Atlanta, Ga.—Rich's
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Johnston

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DALLAS MONTREAL

Young Distinction for Easter and All Important Occasions

For the best-dressed little ones in America, these fashions by Johnston . . . tenderly tailored of the world's finest fabrics with rare youthful distinction. Big sisters's dress of pink, blue or yellow organdy with white woven dots and white tucked yoke, 3 to 6x, about $11; 7 to 14, about $13. Little sister's dress of imported white organdy, accented with Fisba's red embroidered ladybugs, 3 to 6x, about $13; 7 to 14, about $15. Boys' two-piece Eton blazer suit of linen-weave rayon, white striped coat to match navy or brown pants, 1 to 3, about $6; 2 to 6, about $8.



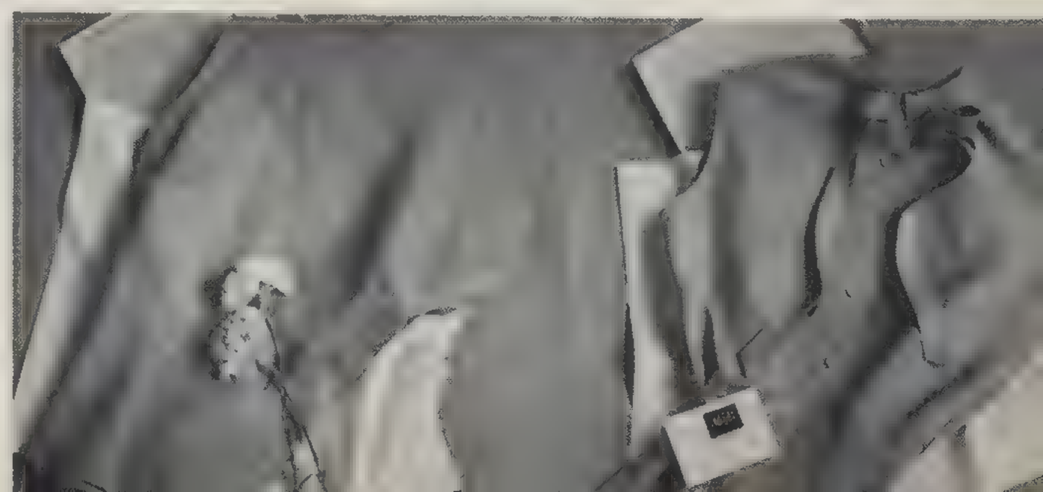
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When there's a man in the picture...

Adelaar

*SLIGHTLY HIGHER IN THE WEST

Sea-faring male or landlubber, this is the kind of scenery he appreciates. Adelaar's newest combines of crisp Irish linen. One blouse, a scarfed beauty buttoned with wooden pellets. White, beige, blue or black with contrasting scarf. Sizes 30 to 38, $9.95*. The other, simplicity without sleeves, buttoned and bowed in back. White, black, blue, pink, yellow or cantaloupe. Sizes 30 to 38, $7.95*. The skirt, a column, pocketed and self-belted. Navy, filbert brown, black, moss, purple or charcoal. Sizes 10 to 18, $7.95*. For store nearest you, write Adelaar, 525 Seventh Avenue, New York.



Lord & Taylor, New York; Marshall Field & Company, Chicago;
Hudson's, Detroit; J. W. Robinson, Beverly Hills, Los Angeles;
Neiman-Marcus, Dallas; John Wanamaker, Philadelphia; Hutzler Bros., Baltimore; Halle Bros., Cleveland;
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The Boutonniere Pump

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biggest news

below

the hemline

French Dressing for fashion's new focal point , the foot.

Polished calf in combinations of color . . .

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too, knows Botany for quality and fashion correctness . . . features a charming topper in Beauchan 100% virgin wool. The distinctive nubby texture weave in clear, delightful pastel colors is a must for your Spring wardrobe. About $50.

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you're particularly pretty in

"Petties" by Faerie

Delicious—that's what they are! So pretty you'll want to wear them outside 'stead of inside! Practical too—no-pressing nylon tricot—with the famous Faerie "handmade look."

"Ruffles"—style 7796; $12.95; white
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A must for your Spring wardrobe . . . Blouses of Imported Irish Linen that is "Tebilized" for crease-resistance. Morlove styles this apt fabric for wear on every occasion, under your favorite suit or paired with your prized skirts. Wash them . . . wear them . . . love them for their lovely new season colors, their attention to detail.
Sizes 30 to 38. About $12 to $14.
Look for MORLOVE blouses at your favorite store or,
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Anyone—even a man—can see the flawless fit, the flattery of a Zelinka-Matlick suit. Connoisseurs will notice the exquisite hand detailing, the impeccable workmanship. But only another Zelinka-Matlick customer could guess the price. On the left, our own Forstmann worsted with silk. On the right, our exclusive Swiss import mohair and worsted. For the name of the fine store nearest you write Zelinka-Matlick, 512 Seventh Avenue, New York.



Busy moderns view Spring from every angle... focus their attention on Paseo Wool Casuals radiant new trio. In our own exclusive lovely to live in knitted fabric. Wonderful dark shades and sun rinsed pastels.
Misses costume suit. Sizes 8 to 20. About $65. Petite Paseos two-part suits. Sizes 3 to 6X. About $19.95. Sizes 7 to 14. About $25.00.
Hollywood Knitting Mills, 1044 So. Hope St., Los Angeles, Calif.



Paseo Wool Casuals



PEG *Palmer*®

misses and young half sizes
presents
*"Poetry-in-Prints"**
by **WAMSUTTA®**

...the name smart women cotton to

An unusual and charming new cotton from Wamsutta's romantic "Poetry-in-Prints" series, beautifully handled here to emphasize and minimize your waistline. Cool-sleeved top fastened with three glittery buttons, the spreading skirt has stitched-down unpressed pleats across the front. In shades of grey through black on white; blue through navy; taupe through brown; pink through fuchsia. Misses' sizes 12 to 20; young half sizes 14½ to 22½. About $13.00

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The Mannequin: Sunburst cardigan jacket artfully designed in Forstmann's finest worsted. All shades. Sizes: 10-20.

The Model: Softly detailed jacket with bracelet-length sleeves. Forstmann's Panalaine, a striking mixture of worsted and silk. Grey, brown or blue. Sizes: 10-20.



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At stores where styling and fine tailoring come first.

Hat by John Frederics
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morris ISMAN company 205 West 39th Street, New York 18, New York

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The gloves of the tapered fingers,
the slendered wrist...
most graceful way of
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Classic perennials, full PK sewn
with custom finesse
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Forty children 4 thru 10, near Cape Cod. Balanced program of individual interests and group activities. Sailing, swimming, riding, sports, dramatics, trips, etc. Mature staff. Tutoring available. **Margaret V. Hall, 94 South Ave., New Canaan, Conn.**

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Gay, homelike camping for boys & girls 6-10. Younger group 3-5. Swimming, crafts, sports, playground, pony, large playhouse, Little Theatre. Outstanding staff. Resident dr. Accessible to N.Y. & Phil. **Mrs. Wm. V. Fleming, Lansdale R. D. 2, Pa.**

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Sunnyside Lake, Gouldsboro, Pa. Poconos. 2000' alt. Coed. Camp activities; farm program. Enr. 85; 5 age units; 3-16 yrs. Riding. Instruction: farming, poultry, food processing. Trained staff. Fee $400. **Mrs. E. H. Norton, 9 Snook Avenue, Scranton, Pa.**

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Girls' Camps

SKYLAND CAMP FOR GIRLS

Ages 8-17. Clyde, N. C. 37th season. Eastern entrance to Great Smokies. Alt. 3000 ft. Companionship, fun, adventure, outdoor living, learning. Bklt. E. **Helen H. Harris and Frances Harris Brown, 2137 Herschel Street, Jacksonville 4, Florida.**

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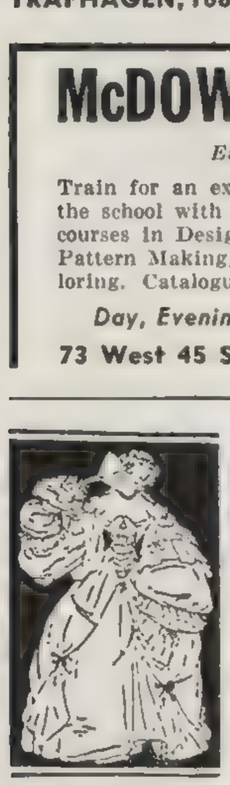
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BAHAMAS

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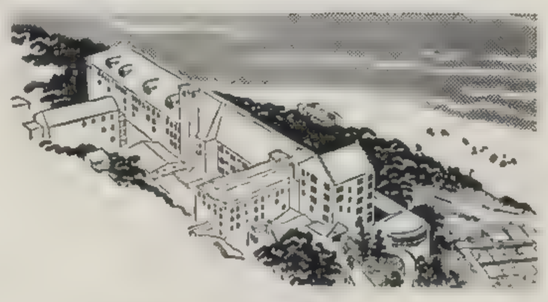
Nassau's most popular hotel in the gay Bahamas. Famous for food, service, all sports . . . golf, water-skiing, deep sea fishing, spear fishing. The Fort Montagu Hotel on the ocean front features Nassau's largest private beach. Open all year. G. Walter Fender, V.P. and Gen. Mgr. Reservations through your travel agent or New York Office, 630 Fifth Ave., CI 7-7697.

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SHOP



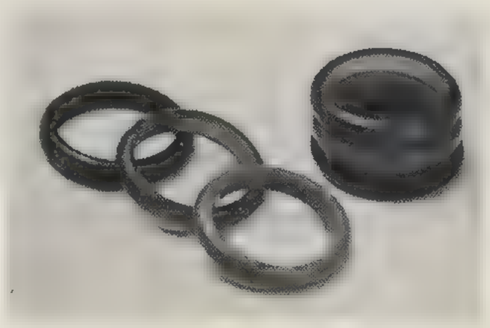
New address for a coiffure cut on the theory that a good shape, once cut into the hair, can't be unsettled by shampooing or setting—or even a certain amount of growing in. At Michel de Paris, 11 W. 56th St.



Daytime suits, made to order and strong on workmanship, design, and fabric (this fabric happens to be Rodier). Prices start at $225 for suits, $185 for dresses. Petit Paris, 944 Madison Avenue, New York, N. Y.



Rings to wear in racks of three or so—wonderful look for long slim fingers. Made of green or black onyx, or dark and light jade, $21 each. In coral; $29 tax included. Colette, 667 Madison Avenue, New York.





MIEHLMANN

Extremely pretty: a strand of pearls, cultured and hung with a detachable two-pearl pendant. Necklace, $60; pendant, $30. Prices include tax. Regina Cultured Pearls, 27 East 54th Street, New York.

A simple, full, felt skirt, $12.95; and a matching jersey blouse with a silk pongee scarf, $8.95. Two belts: one felt, one pongee silk. Sizes 10 to 18. Beige or navy blue. Plymouth Shops, 512 Madison Avenue, New York.

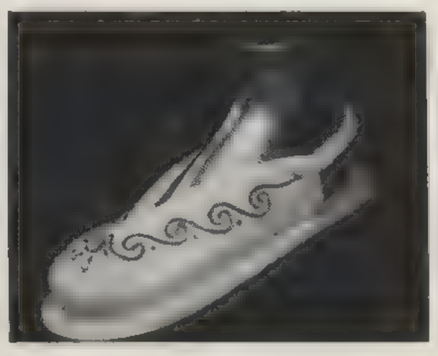


Jewelled terry stole

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both hand-washable . . . white only



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Terry slipper

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Matching broomstick skirt and blouse. $19.95 for both. Leather belt in red, black, navy, brown, green. **$5.95.** Blouse sizes 10 through 20. Order skirt by waist measurement.

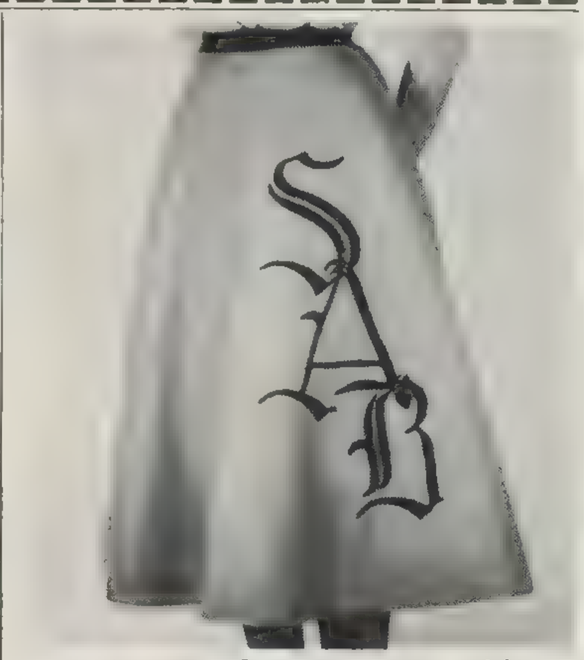


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Solid colors in black, white, red, lime, navy, yellow, brown, purple, or grey.

All nylon petticoat with multi-ruffles at the bottom. $12.95. Sizes 10 thru 18.

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HOUND

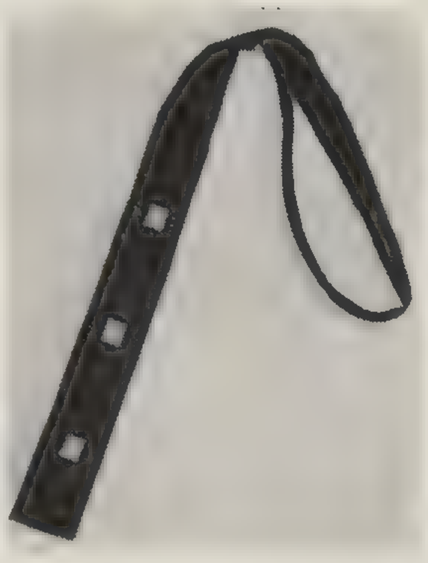
...e pluribus canem



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Very smart—black country clothes for men. Here, for instance, a sports jacket of softest black Stroock wool, lined with bright foulard-printed silk. $55. From Gentree, 16 West 46th Street, N. Y.



More black for men: a narrow black silk tie with three tabs of cocoa- or beige-coloured silk. Nice with a charcoal-grey suit, for instance. $12.50. William B. Riley, 150 South Rodeo Dr., Beverly Hills, Calif.



The blouse that takes a suit *anywhere*, goes to cocktails, makes itself generally indispensable to a well-run wardrobe: matte rayon jersey ribbed with a woollen border. To order in any colour, $39.50. Kargère, 714 Fifth Avenue, N. Y.

A little white sweater to wear from grey flannel to summer prints: nubby knit wool with a buttoned pleat in the back, designed by Greta Plattry. $22.95. Allen Abess Ltd., 340 Miracle Mile, Coral Gables, Fla.



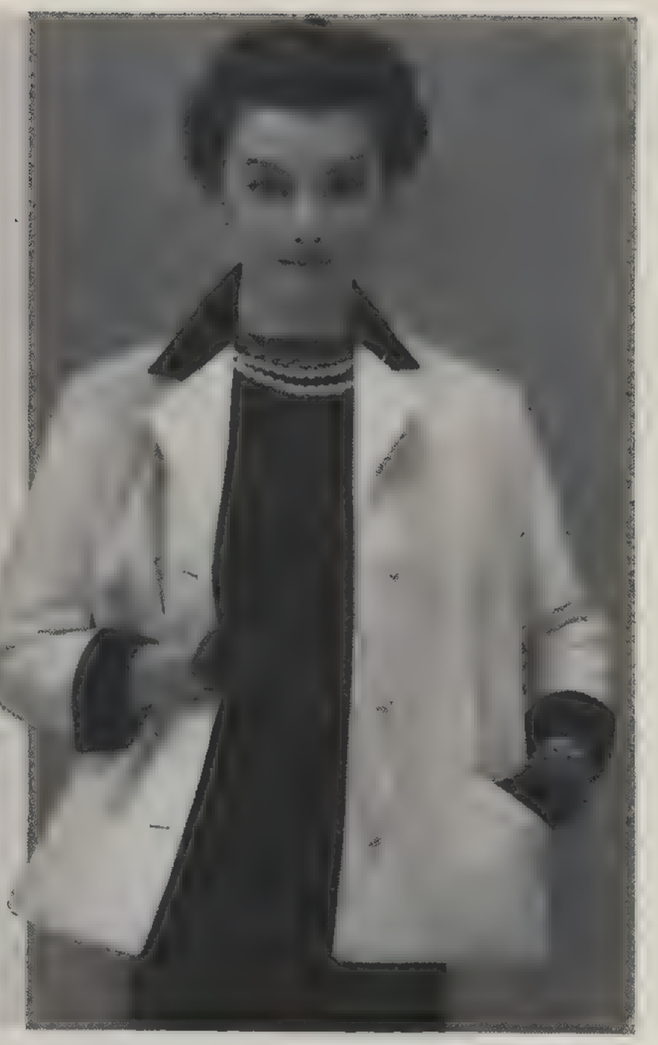
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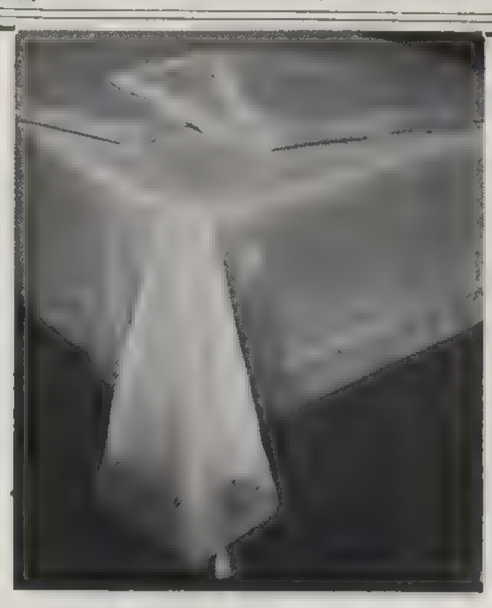


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SHOP



MIEHLMANN

A man's waistcoat, surprisingly—and handsomely—made of natural jute (that's burlap). Buttoned with bright brass, lined with white sateen. $9.75 plus 35c postage. Andrews Shirtmakers, 485 Madison Avenue, New York.

For serenity on March 15, record expenses in their tax category; keep a date book of deductibilities. And note addresses and birthdays in this ledger and date book. Red or tan leather, $7.95. Taxwise, Box 7274, Philadelphia.



The smartest belts may be wearing belts: this Benedictine-coloured calfskin contour belt has a lower-storey of black patent leather. A nice colour-and-texture mixture. $8.95. From Dana, 515 Madison Avenue, New York.





Horoscope reading: a pretty prospect for February (Pisces) birthdays. Handmade gilt vanity case with two cubistic fishes, vividly enamelled on the top. These are brick-colour on watery blue. $6.50 postpaid. June Kamen, 270 Park Avenue, New York 17, N.Y.



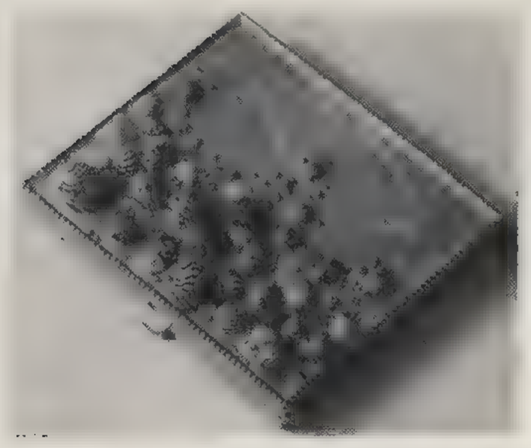
Latest edition (the afternoon edition) of the news in elongated earrings: these fluid gilt shapes, nice with small hats, close hair, un-casual daytime clothes. Plated with 18-carat gold, edged with tiny beading. $2.95 including tax and postage. Old Pueblo Traders, Box 4035, Dept. VH, Tucson, Arizona.

HOUND

...e pluribus canem



For young-fry philatelists: a bag full of unsorted stamps (about a thousand), just as they are received from about thirty different countries. $1 ppd., from one of the best stamp dealers. H. E. Harris & Co., Dept. V, Boston 17, Mass.



A sea-scape, set on the top of a compact. Hand-decorated with black-and-white sea shells, indestructibly set in a pale-pink sea (or black, if you wish). $8.95 including tax. Aimée Lee, 545 Fifth Avenue.

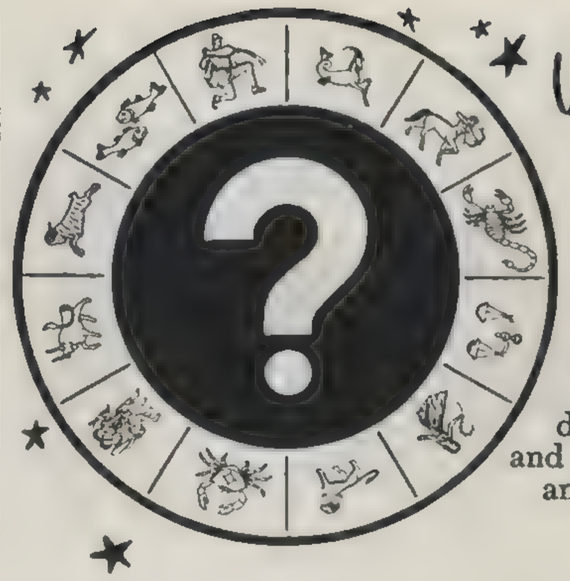


A small branding iron, to insure the return of skis, tools, lawnmowers—whatever. The three initials are cast in bronze and mounted on a 6" shaft. $3.95 postpaid. Personally Yours, Muskegon, Michigan.

Physics problem: when water freezes it expands; but when feet get cold they seem to be smaller. The shoes that fit perfectly last fall now have a way of slipping off at the heel. Solution: soles that fit into shoes and adjust the size. Very good also for the person with a slight difference of foot size: adjust the difference by putting an inner sole in just one shoe. Order by shoe size in black, brown, navy blue, red, white, or grey. $1.25 a pair, plus 25c postage. Janies, 1865 University Ave., N. Y. C.



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What's in your future?

PISCEANS (persons born from February 20 to March 20) are beset by conflicting aspects of good and bad. Annoying home conditions can be relieved by taking the family out more frequently than usual. Thus, unfortunate discussions are avoided and a feeling of happiness and well-being created.

Carroll Righter

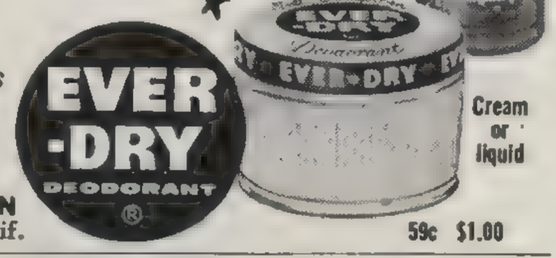


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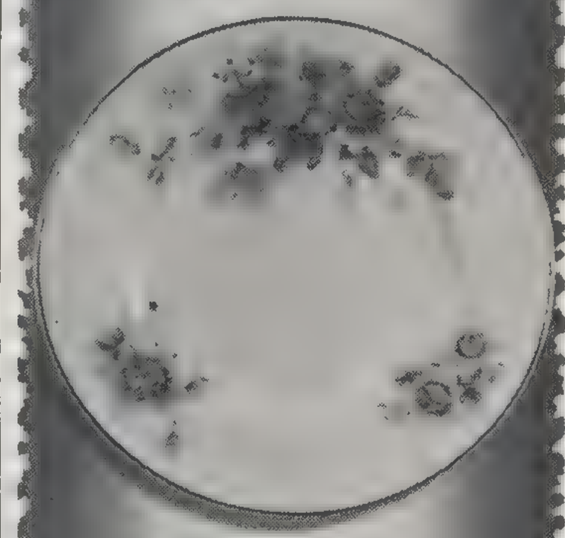
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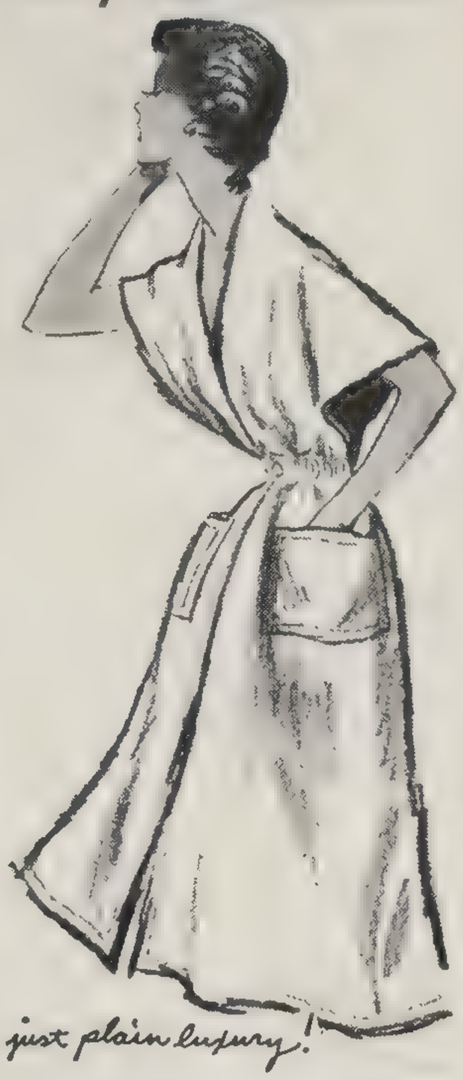


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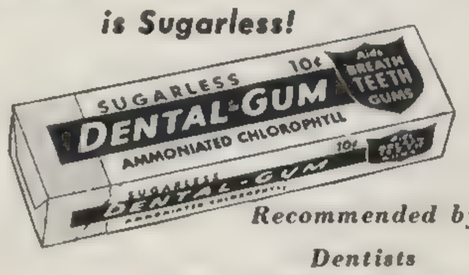
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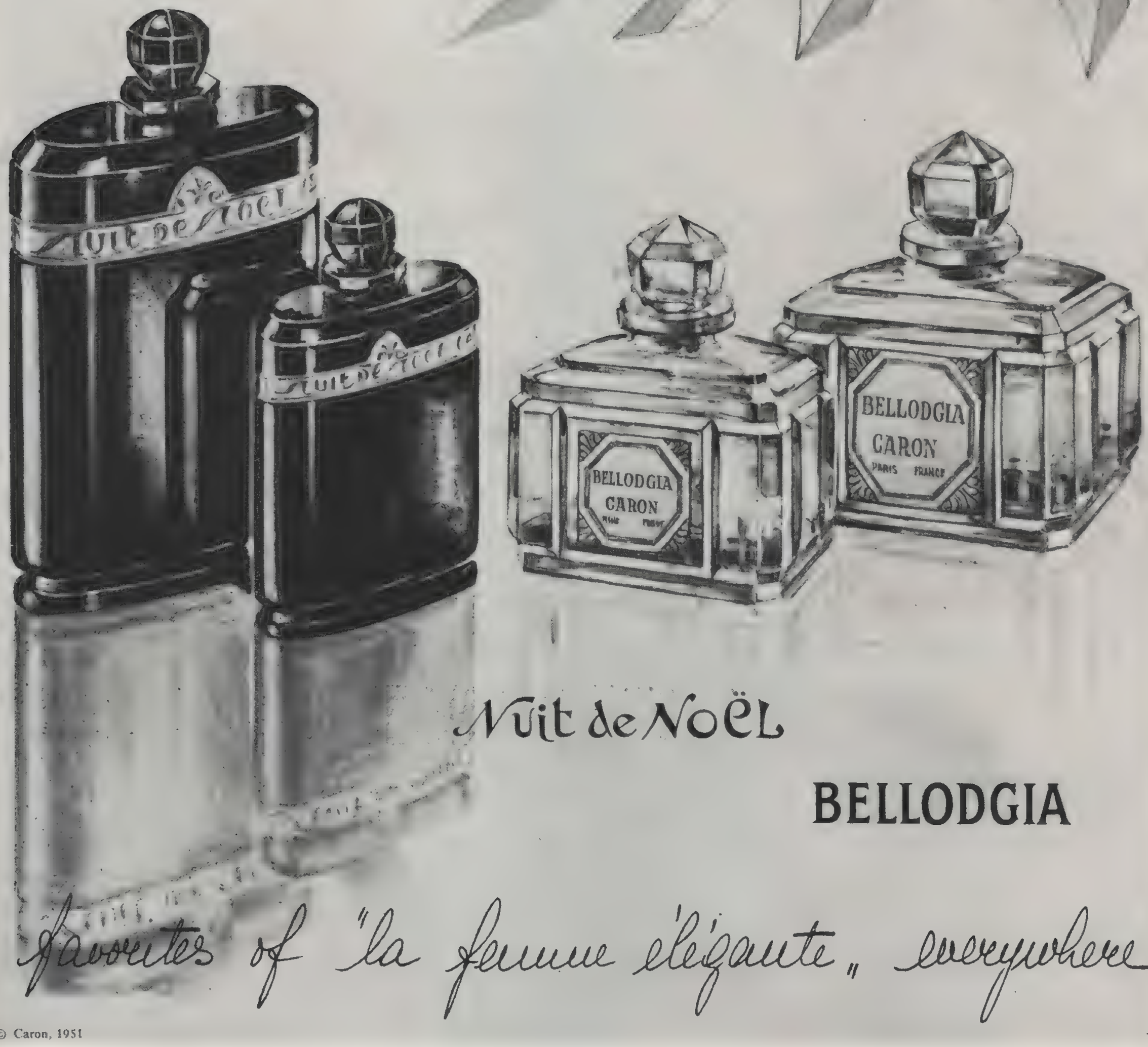
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Vogue's eye view:
America
breaking the time-barrier

What's today's topic number one? The weather.
What's the new intellectual climate? The new weather.
(The weather that just isn't working on the old time-schedule.)
Newspapers gasp daily at its freakishness. Books on the subject
pour down (as rain *doesn't*, when it should).
Flummoxed farmers, brokers, and manufacturers are trying to guess
when-is-a-season, and flower-growers are making operatic
gestures as *all* their flowers burst into bloom at once.
Some people are getting hay fever in January, heavy winter colds in July;
and moths are so confused they don't know *when* to show up.
The time-barrier of the seasons has collapsed.
And as weather is where you find it (anywhere but in a given season)
the clothes situation in America had to—and did—change. The new need?
For all-weather clothes, all year round. Which is why, in a well-adjusted wardrobe
these days, cotton and cashmere, tweed and printed silk will share
one closet, simultaneously. And why it will be anybody's guess, as to which one
was bought in August, and which in March.
And that's the reason, too, that in this Americana issue of Vogue,
and in stores across the country, you'll find brand-new clothes
for which the word "season" is only a quaint expression.



ACME



LOVE LETTER TO AMERICA

Spiced with a few harsh words

BY JACQUES BARZUN

The memory can not hold all that the traveller in the United States has seen, for there is no common measure between the human senses and the unfolded spectacle. Quick variety —yes, we have nets fine enough to catch and retain that. But variety on a cosmic scale is beyond us. We can name the valleys, mountains, and gorges but we hardly know them. Anywhere in the world we hold our breath at moments of beauty and unexpectedness. But we can not hold our breath for the hundred miles of endlessly renewed beauty in the Feather River Canyon. We probably give up and call it dull, but we are only hiding the truth from ourselves. Any stretch before us makes us stare and hold our breath again. Even the wastes and crags, the wreckage of the furnace days in those grey workshops of nature where it seems as if the fairer regions had been forged, are transcendently beautiful. The eighteen thousand square miles of the Great Basin in Oregon show nothing but dun palisades sloping backwards into flats of broken rocks—once the scene of unimaginable upheavals, now dedicated to carrying into the abyss, by means of its underground rivers, the broken particles of the split atom.

Magnificent, but is it art? Certainly not. Art follows rules based on our tiny comprehension. Art has to be comfortable for family men and women's clubs. None of America was made to *please*. It was made perhaps to satisfy a Worker in the Sublime, who knew that by heaping up triumphs *(Continued on page 118)*

These built America: a strong faith, a vigilant sword. Steeple and statue in Manchester, Vermont.

KERTÈSZ



Sunlight, a boat on the Delaware, old yellow-brick houses; in New Castle, Pennsylvania



KÉRTÉSZ

"Hold your horse, mister?" Hitching posts, unpainted, forgotten, in Aiken, South Carolina

LOVE LETTER TO AMERICA *continued*

on a grand scale he would successfully escape detection. Every region, every state, has its mystery, its defiance of probability—the colours of the Southwest, the virtuosity of desert life, the immense salt sea, the giant redwoods, the lake that won't freeze (though miles up in a crater) and that stays fresh (though without visible outlet). . . . When you think you've reached the end there is more—miles more—the source and the image of our abundance.

All this has a meaning that only those who live here can comprehend. Man on this continent does not "show" because he did not start primitive with it. He came prepared. And yet the task of establishing himself was so vast that the individual man who could typify the effort did not count. The saga had to be lived so many times that the single hero, the outstanding name, is lost in the mass. America was possessed and civilized by the mass; it was a community enterprise from the start, in which the leader leads and does not dominate. Even our discoverer bears a generic name: Cristobal Colón: The Colonizer. The feats of conquest and settlement were as memorable as any in history or legend, but being commanded wholesale by necessity they grew commonplace. Who remembers the amazing life of Dr. Marcus Whitman, except schoolboys in Walla Walla? What of David Thompson, John McLoughlin, Elijah White? John Jacob Astor lives in memory not by his strenuous deeds, but by his descendants' leisure. We all know Pike's Peak because of the jungle and the slogan, but who was Pike? One in a million can tell you that this youthful hero's first name was Zebulon, but whatever history says, tradition says no more.

True, it raises haunting visions to discover from a sign outside a gas station at Murphy, North Carolina, that here De Soto and his men encamped in 1540. One can imagine the swampy ground sloping toward the river—under the present concrete and asphalt that stretches to the bridge. But for the ordinary traveller the reminiscence is barren. De Soto is a car and so is La Salle. They do not live in our imagination, for what they did many others did also, unknown soldiers of the conquest. There is no disloyalty in recognizing that by the very essence of America's greatness there can be no *national* American history as there is English or French history. What we have is state and county history, rich, varied, and of the utmost liveliness and reality, complete with feuds, aristocrats, disasters, and leading rôles.

You will say with some justice that I exaggerate. Yes, in early days, when America was still a colony of Europe, we can easily discern the great men, the chief founding fathers, but they live in us as myths and symbols rather than as flesh-and-blood people with distinct passions and errors, or cruel egos and dreadful deaths. Washington, Franklin, Hamilton, and Jefferson are wonderful legends—who will ever know or believe all that Jefferson did?—but match these names with Alexander, Borgia, Henry VIII, Luther, or Napoleon, and our heroes pale into unreality. For one thing, they have no wickedness to speak of. All we can muster as villains are Benedict Arnold and Aaron Burr—a pitiful showing of borderline cases. Lincoln alone is vivid because in spite of his amazing saintliness he embodies the meaning of what happened here. He signifies not one great man, or even Man, but mankind—anonymous, humble, and irresistible like the sweep of the Father of Waters.

What happened here on this enormous expanse of intact wildness is that mankind got out from under and spread out. From under what? From under the lid—everybody, from under all the lids—kings, churches, aristocracies, landlords, the military caste, the burgher class, the lawyers, the lesser nobility, the petty bourgeoisie—the piles of subclasses on top of subclasses that formed the structure of old Europe. They left an old world to *(Continued on page 187)*

"A Photographer's Love Letter to America"—the photograph opposite, and the three preceding it; all are by André Kertèsz, who was born in Hungary, lived long in Paris, where his touching photographs were published as *Day of Paris*, and who is now a United States citizen. Even more than his other work, these visions of America are done with eye and heart; with technical mastery, and with love.

The vista'd layers of "superb-faced Manhattan," worn small houses, the tallest towers in the world

VERTESZ



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THE AMERICAN LOOK— IN PERSON



Mrs. Edward F. Hutton and her daughter,
Mrs. Edward L. Patterson



Mrs. Harold E. Talbott



Mrs. Weston Bigelow



Mrs. David Bartlett



Mrs. Hugh C. Wallace



Mrs. Gilbert Miller



Mrs. Leopold Stokowski



Mrs. Philip Isles

The twenty-one women shown here: all Americans, all photographed extemporaneously, and all in this 1954 Americana Issue of Vogue because together they represent a growing, good, and greatly important characteristic of the American look—fashion individuality. For a phrase like "American look" can be misleading, can be read to mean that there's one standard way of dressing American, when, in fact, it's the very *freedom* of our fashion that gives it its special quality. For instance, the way the women in these photographs look—each smart, each correct for what she's doing, yet each very much herself. For instance, the way American fashion now operates—beginning on page 126, the 1954 fashion, not a single, inflexible silhouette but a choice of two or three, so that a woman may dress smartly and still suit her special tastes. For instance, the new time-wave that is sweeping American fashion—on page 113, Vogue's description of new events taking place in our clothes-system whereby even the seasons no longer limit the way that the American woman plans her wardrobe.

Mrs. William S. Paley



10 FASHION CASE-HISTORIES

American ways of being well-dressed: strongly individual. Fashion variety, in fact, is the chief characteristic of the "American look." Here, Vogue analyzes some actual women, each pretty generally admired for her clothes-approach in the world in which she moves. We've named no names (nor have we photographed any of these ten women for this issue); you may be able, however, to identify one of them with a woman you know . . . yourself.

CASE X1732 (Mrs. C.)

FASHION IMPRESSION: **Striking, near-bizarre**

FASHION MOTIVATION: **Amazing entrances**

MONEY: **Feasts and famines**

The question Mrs. C. is determined to answer personally, and often does, is "Who's that fascinating woman?" She started the project very early; now, at twenty-nine, she has the fashion effect (completely intentional) of a woman ten years older—and that woman's of the world. For anyone who doesn't lead a life as continental as hers is (first her parents' business and now her husband's takes her abroad), or who isn't as tall as she is (she's a good five-feet-nine), this system of dressing could lead to complete disaster. As it is, even Mrs. C. tends to look sometimes as if she had seen too many movies about the Orient Express.

Bent as she is on looking strikingly individual, Mrs. C. avoids the typical in fashion like typhus—she follows the current line to the letter, but plays around radically with texture and colour. She'd rather be striking in grey and amber than just beautiful in crimson; she'd rather blend homespun with velvet than "accept" satin as it is. Except for a few ball gowns, she doesn't own a single complete costume. Her wardrobe equals three big closetfuls of the smartest separates, bought—without very definite plan—all over the world. When dressing, she will have as many as thirty items strewn around the room; and she tries everything with everything, tirelessly. The result, nine times out of ten, is refreshingly elegant; the tenth time is a catastrophe. A successful suit may be blended this way: a loose jacket of heavy black and white knitted wool worn with an almost-black brown skirt; or, a loose-necked pullover of heavy pale-blue fleece belted over black gabardine. She will go to cocktails in a white leather jacket, worn with a white satin bodice, a black wool skirt, and masses of turquoise jewellery. For the theatre this winter, she wore a slender black velvet skirt and top, but she wore them under a big easy black-and-white tweed coat—unexpected *and* chic.

Only Mrs. C.'s big evening dresses are really dresses. They are from the great houses, of stiff *peau de soie*, satin, velvet (rarely lace or chiffon), and never in the colour the designer designed them in. Brown-haired, with great brown eyes and a complexion that could succumb to sallowness if she didn't know her cosmetics inside out, she wears pastels for evening almost exclusively and almost dramatically—pale pink is a favourite, and ice green with ice blue. Practically all her necklines are strapless or asymmetrical. She has good shoulders, plenty of throat, and a perfect passion for jewellery. She's been known to wear nine necklaces of an evening—a marvellous mélange of topazes, crystals, diamonds (all phonies), topping off a strapless champagne satin dress. This, incidentally, was the same party for which she streaked her hair—worn in the smartly tumbled Italian style at the moment, but due for a change soon—almost entirely silver blond. She considers no effort too great to make for a single public appearance, and likes no sound better than a hush of admiration when she enters a room.

Fashion conclusions: Mrs. C. is a lively influence on fashion; her vital and original approach to elegance is a challenge to every woman who crosses her path. Her fault, obviously, is overdoing: on occasion, she *can* look zany; on occasion, she'd do better to wear a smart, simple suit or dress than one of her striven-for combinations—with all her feeling for the dramatic, she hasn't yet realized the value of the dramatic pause. The ten-year handicap she's put on her age is another regret of ours (though not of hers, for a moment); most evenings her husband, a perfectly adult man, looks quite boyish beside her. But this may be quibbling. It's a fact that many a more beautiful girl of exactly her age looks suddenly colourless when Mrs. C. comes sweeping through the door.

CASE X1192 (Mrs. R.)

FASHION IMPRESSION: **Country dressing, best tradition**

FASHION MOTIVATION: **Attractive ease**

MONEY: **Comfortable, but pretty well allocated**

Mrs. R. lives in the country with her husband and five (that's what we said—five) children. She's just forty, wears a size fourteen, has strong, beautiful, square hands, fair colouring, walks at a run, and has an easy-come laugh. She's a woman who *can not* be flummoxed: her husband can arrive with six unannounced dinner guests; the cow can calve while the foreman is away; and when even the jeep couldn't make it, she once snowshoed to a local wedding.

In her bedroom (18th-century English, chintz, fireplace), she has two big closets: one filled with tweed suits and cashmeres (she *will* hang them up); the other filled with an enviable collection of housecoats, a not-so-enviable smattering of evening things, and a lively and constantly renewed group of bright wool dresses for cocktails and dinners with the neighbours. Her evening coat is a tweed ulster lined with red fox, and a fur hood. (It's often three-quarters of an hour's icy drive to dinner.) By day she jitneys about in a raccoon-lined parka, or paces off her chores in a sturdy mackintosh. Around the farm she wears jodhpurs instead of jeans (as she finds them more becoming), cotton shirts instead of pull-overs (for reasons ditto), and she invariably ties her cardigans at the waist—a habit of fifteen years standing and very bad for her sweaters. The reason she has tweed suits instead of separates is quite simply that they take less shopping time. She has the suits made in a small good tweed shop in town, and they're just right: easy skirts, and jackets only slightly waisted so that she can button them easily over heavy shirts and even leather belts. Her shoes are a pretty nearly ideal country collection, from brogues to calf-high boots. One of the few sartorial things that really make her eyes gleam is the news that the Maxwell man or the Peal shoeman has arrived from London. Her clothes are nearly all mixtures of blues, greys, or greens, and she owns every shade of blue cashmere and shirting there is. (Guess what colour her eyes are.) As a matter of fact, blue is often her undoing, as she figures blithely that if it's blue it's bound to be becoming. Actually, the most becoming thing she owns at the moment is a piece of glorious extravagance her mother brought her from Paris (a protest against too much tweed?)—a quilted apricot velvet housecoat with a mink sailor collar! She yelped when she opened the box (expecting an Italian sweater—in blue), wears it grudgingly, and is a little miffed that her family think it's so becoming.

It's a rare moment when the R's go in to town, and it's rarer than that when Mrs. R. is dressed to her own advantage. Her evening dresses are somehow too old for her. Matronly—with that neither high nor low neckline which is chiefly modest—and usually in middle-toned taffetas. (They all look like inexpensive bridesmaids dresses that have been dyed.) It's a pity, because with her colouring, her flat hips, and superb shoulders, she's a woman who really could strip down in the evening. As a matter of fact, when Mrs. R. comes to town (which is as seldom as possible), she comes to pieces.

Fashion conclusions: Mrs. R. can make the smartest woman alive look like a bumbling misfit in the country—so sure and true is her knowledge of country fashion. Our quarrel with her is—that as she was born, raised, and educated in a big city, she has little excuse for her practically bumpkin appearances in town, and we sometimes think that her good-looking husband, who points-with-pride to her in the country, must feel slightly let down when he meets her for a drink in town, in her tweed reefer (which was not quite good-country, so she decided it *must* be town), a flat-voiced felt hat, a heavy leather shoulder bag, and rather governess-y shoes. We would recommend one good black suit; high-heeled pumps, even if she totters into his arms (he might love it); a small bright hat—and for a big evening, an all-but-indecent scarlet satin sheath.

CASE X1240 (Mrs. N.)

FASHION IMPRESSION: **Urban, exemplary, no errors**

FASHION MOTIVATION: **Un-criticizable elegance**

MONEY: **More than enough**

Mrs. N. is in her early fifties and, barring her upper arms, has a good, fine-boned figure, grey hair, and beautiful dark eyes. To be irreproachable is the objective in everything she does. The sometimes result is a kind of sexlessness, an impeccable rigidity. But she has taste. And as a result, she dresses discreetly, but decisively enough to be recognizable at a distance. With pretty nearly flawless discrimination, she absorbs international fashion into her own rather crystallized personal pattern. By day—unvaryingly—she wears dark made-to-order suits, pillboxes, always, French suède gloves, and handmade opera pumps. For cocktail parties and restaurant dinners, she wears suits too (it's typical of her to wish to be slightly—if elegantly—underdressed). But *what* suits: of velvet or satin, the jackets fur-lined or sable-collared, and always with practically edible blouses of double chiffon or satin.

Her evening clothes are really magnificent. Like her jewels, they are quiet—but they all turn out to be registered stones. Her dresses are dark, but never "plain" dark. The materials are either embossed, embroidered, of cut-velvet, or dark lace over a pale foundation. (Her best this year: heavy black lace over sapphire blue chiffon.) They are all full length, mostly French, with rather "grand" lines, and the tops, bare or covered, have the broad—often square—neckline that suits her so well. Like her parties, her evening clothes are distinctly what they are. At her house, you're invited to a cocktail party *or* a dinner—but she considers the come-for-cocktails-and-stay-for-supper form of entertainment blurry and undesirable.

Because Mrs. N.'s pattern of dress is so perfect and so irreproachable, few people realize how frozen it is—that it has never evolved or made any progress. And that was because her imagination never had a chance really to develop. From the time she was six, she was dressed with chic. Her mother's flawless, *(Continued on next page)*

conventional-fashionable, "perfect" taste was imposed on her and became her yardstick and—as it's hard to argue with perfection—she simply never experimented. She varies within the pattern—but the pattern is narrow and circumscribed. A mistake in taste (on any level), in Mrs. N's book, is on a par with mortal sin.

Fashion conclusions: Mrs. N. could be dropped in any big city in the world and look perfect, behave perfectly, and probably speak the language perfectly. She is certainly the most socially disciplined and groomed woman described here. But what has never occurred to her is that her taste is *so* good that she could easily afford to experiment—and *still* be irreproachable. For instance, red would be breath-taking with her colouring; she ought to get rid of her insistence on suits and pillboxes and add some lively, becoming silhouettes; and it's somehow ridiculous of her not to own one single late-day dress. But she'll never risk it, she'll never try it, because it Might Be a Mistake.

CASE X862 (Mrs. O'H.)

FASHION IMPRESSION: **Young, very snappy**

FASHION MOTIVATION: **Business (husband's), and pleasure**

MONEY: **Hard pressed**

Mrs. O'H. is ten minutes late for everything, including fashion—but she always gets there, and well ahead of the other young (she's just turned twenty-seven) wives in her set. With three small children, the job of being her own *bonne à tout faire*, and frequent midnight trips back from town (Mr. O'H.'s clients always want to sign the contract after a friendly little celebration), it's no cinch for her to keep looking smart, and she probably wouldn't if she didn't have a naturally keen appetite for clothes. Putting on a good-looking new dress never fails to put her in a real, and very becoming, glow.

Her wardrobe, which has never yet overflowed her bedroom closet, hasn't a thread in it that isn't somehow fashionable. Salesgirls sometimes hate her for her refusal to compromise. "Oh, no, we wouldn't have a satin pillbox at *that* price," simply sends her on to another store, and another, and another, until she finds the fashion she wants at her price level (necessarily low). And she prefers her fashions in seasonless fabrics (dark cotton tweed, say)—finds that, that way, she can wear them nonstop all year round. This past year, she bought four day dresses, none costing more than $35. Two are sheaths, and two are loose and shirty and belted—or sashed—into shape. With a lei of black fox added, one V-necked black sheath becomes her little-dinner dress; ditto her beige shirt dress, when she adds a white satin cummerbund, a white satin toque. Her suits, and this year is no exception, are usually compounded of separates. She can't afford a really first-class suit, so she buys the smartest skirt and jacket she can find, wears them into the ground—and gets a new set the next winter. Coats aren't very much of a problem. She can (and does) wear an alpaca-lined parka with a heavy tweed skirt when she's out with the children in the daytime, and for evening she has a straight black wool coat from last year that she's just had lined in sapphire satin ($15, including material, courtesy of Little Miss Dressmaker). Her summer evening coat is a good cashmere cardigan. She did, however, buy some new at-home clothes—somebody's been over for Scrabble practically every evening that she hasn't gone into town—for instance, a silk Paisley box jacket that she wears with tapered black pants.

Two things changed the entire course of her fashion-life, she tells friends. First, the hairdresser who urged her to stop bleaching her hair and start streaking it—its tawny colour, with her gold skin and wonderful energy and health, now makes her pretty much the ideal American type, and she dresses to it. And then, she praises the day she broke down and bought herself a padded brassière, thereby eliminating all the efforts at camouflage that had previously robbed her wardrobe of so many lovely things—jersey, for instance. There are, of course, some lovely things that she must still forego, but for reasons of economy, not figure. She never buys anything that requires constant upkeep, hasn't owned a pair of non-washable gloves since the first baby put in an appearance.

Fashion conclusions: A fervent hope that Mr. O'H. will make a killing in the market. If she didn't have to live in the Promissory Land, Mrs. O'H., with her instinct and appetite for fashion, could be breath-takingly smart. Meanwhile, we would change these things about her: her tendency to be more interested in effect than in detail (there's a button missing from that terrific Paisley jacket); and her overconfidence in smartening up simple things—the soutache bindings she's put on her cashmere cardigan have a slightly "home-made" effect. Some of the money spent on her trimmings, we think, might be put in a piggy bank and saved up for a first-rate suit, or the marvellous party dress she's longed for for years.

CASE X1018 (Mrs. P.)

FASHION IMPRESSION: **Expensive perfumed prettiness**

FASHION MOTIVATION: **Femininity**

MONEY: **At present, plenty. Previously, scarce**

Mrs. P. has been a serious businesswoman for twenty years, a circumstance which has strained her emotions, but not her creamy good looks. As her family rôle was for many years economically that of breadwinner, she has moments of deep sadness when she feels that she has missed out on "a woman's life"; which may partly explain her too fancy hats. While her handsome and *happy* husband

finds nothing inconsistent in femininity-and-success, she remains uncertain, and the gift of a lace-bordered handkerchief enchants her, but the gift of anything practical gives her a twinge of fear.

Unsurprisingly, it's in evening clothes that Mrs. P. becomes her own best dream of herself. Mellowed by lamplight, soothed by the clothes she loves best, she becomes really—and *relaxedly*—feminine. Her make-up looks artful rather than overdone, her hair looks naturally auburn, her full, ring-waisted figure is ideal for blowing chiffon—and sure that she is playing a totally feminine *rôle*, she becomes quite beautiful and serene. As she is often exhausted after work and has an almost too exigent sense of party behaviour, she wisely chooses evening clothes that will carry her effortlessly, and avoids those that are demanding or need managing. (The scarf that makes the dress—if you hold it *so;* the bodice in which you must sit like a queen—or else.) Good guest that she is, she saves all her energy for the party, and stops "dressing" once she arrives. She chooses only becoming, exhaustion-proof colours; clinging, floating materials; full skirts, simply-shaped bodices, but often with a totally flattering drapery floating over her shoulders. Her current steadies: a short crimson chiffon; a pale-blue jersey with a wide, back-blown skirt; a white chiffon printed with tiny bright field flowers.

By day, Mrs. P. is at her best in the plain princesse-cut wool dress in deep-but-not-black woollen. Her best buy this year—a fitted black and white tweed coat. (She had her doubts about it as looking "a bit *hard*" but she was wrong.) Further enchantments that are typical of her: delicate perfumed white linen handkerchiefs, emerging from the cleanest and most appetizingly fitted handbags; skin that looks as if it has been (and it *has*) freshly made up five times a day. However, her fashion life is not all roses. Mrs. P. runs into trouble with suits. For some reason (probably her Victorian figure—high-bosomed, tiny-waisted, and quite solid from there down), suits don't suit her as well as dresses. They're inclined to look inconsistent—too tight and curvy above the waist, too solid and long below. The fact is, she has too feminine a figure for a fitted suit (somebody ought to present it to her that way—she'd be enchanted), and her tailor goes mad trying to calm down the curves she insists on exaggerating.

Fashion conclusions: We would like to see Mrs. P. get rid of the bugaboo that her success in her profession has somehow hardened or de-feminized her. She is *so* feminine by nature and appearance that further "proving" in that direction gets a bit too much, and tends to fussiness and a hint of Southern Belle.

CASE X237 (Mrs. L.)

FASHION IMPRESSION: **Magnificent clothes-horse**

FASHION MOTIVATION: **To look like a page out of Vogue**

MONEY: **A lode (copper)**

People invariably think they've seen Mrs. L.'s photograph somewhere: she is the very picture of what is known as a "best-dressed-woman," always done up in the very latest fashion, lacquered to the finger tips, exquisite to the point of unreality. She is thirty-nine, but could be any age; one doesn't think of her as having birthdays.

Every maid in the western city where Mr. and Mrs. L. live is dying to work for her; her hand-me-downs are the equivalent of brand-new clothes. For fashion is a passion with her. The slightest change in the silhouette is the signal for her to re-stock her closet—and when she buys a suit that she's seen in the fashion magazines (thanks to Mr. L.'s copper mines, she can afford the news the minute it's made by the couturiers), she buys everything that goes along with it, right down to the very shoes that were shown on the model's feet. She has, fortunately, a mannequin's figure to carry off this kind of dressing. Rigid dieting, in fact, is another reason why she doesn't look quite like flesh-and-blood.

It's difficult to describe Mrs. L.'s wardrobe. Each costume is totally self-contained, and totally unrelated to any other. She will appear at lunch one day in a black broadtail parka with a standaway collar, a black broadcloth sheath, a cognac velvet pillbox almost level with her eyebrows—a look that's perfect for her. The next day, she arrives in flowing caramel crêpe, a turquoise turban, a beige cashmere coat with a sable collar—a costume that's not really very good on her, but that's very good fashion indeed. She's very clever with a hairbrush, and changes her coiffure with every costume—one day it's softly tumbled; the next, sharply slicked back and worn with a pin-on chignon. She has no colour preferences (automatically buys a fashion in the colour it's shown in), and her make-up tray, perforce, looks as if it were shared by ten completely different women.

Mrs. L. is a little disappointing in the evening. She wears the most extreme evening fashions always, even though a more relaxed kind of dressing would be more apropos for the kind of parties to which she goes. Consequently, her clothes tend to look too wrought, too engineered, too elaborate to sit around in—and don't stand up very well against the prettier ones present. Also, she herself feels somewhat uncomfortable in them, and this gives her a tense, uneasy look. The best evening dress she has this winter is a pale-blue *peau de soie*, Empire and back-swept, but she thinks it's not dynamic enough—and all Mr. L.'s urging only convinces her that she's right. Compliments from men really don't impress her much, but a negative word from a woman can throw her completely off her stride.

Fashion conclusions: Mrs. L. makes us feel misunderstood, and compelled to define, for her benefit, the rôle of the fashion magazine. The pages of Vogue do not represent a wardrobe to be taken over bodily; they are a carefully edited group of fashions from which each woman may select those clothes which best suit her looks, her life, and the clothes she already has and loves. Dressing as she does, like a series of fashion photographs, Mrs. L. looks wonderful—but inanimate, indefinable, characterless. She needs to bring the photograph to life, to impose her personality upon it, to make it an integral part of her clothes-plot instead of an isolated incident in it. (Notice that there has been no occasion in this case history thus far to describe Mrs. L. physically: her clothes are dominating her so completely that one simply doesn't notice that she is an almost poetically beautiful ash blonde.) Vogue's hope: that she will work at achieving a well-rounded fashion personality, and learn to accept or reject every new fashion in accordance with it—that she will be our Galatea, not our Frankenstein.

Fashion Case-Histories, continued on page 184.

1954 AMERICAN FASHION: ON A NEW TIME-WAVE

Planning a new spring wardrobe? We're not. What we're about to outline here is a smart new wardrobe—but it's no more limited to spring than spring is limited, any more, to the period between the twenty-first of March and June the twentieth. Like the rest of the seasons (and as noted on page 113), spring's gone a bit haywire. It's likely to arrive weeks earlier than it used to; and pops up other times when it's least expected—primroses are blooming in the London parks as we write ("Oh to be in England now that February's there"). So the fashion listed here is the new fashion for the *pleasant* weather—whenever, wherever it is.

Needed then, before you go a page further in this issue, a long look at your fashion thinking—with fixed ideas about seasonal fabrics the first to go. That coat of quilted polka-dot crêpe (opposite), for instance. Too summery for spring, even if it *is* lined? Not if there's summery spring weather in Dallas this minute, not if there'll be a summery springy day in New York next week. Makes wonderful sense, Vogue thinks, this new open-season on fabrics. For now "spring" fashions won't lie wasting away in closets until tradition says it's all right to wear them; they'll be in action off and on all year, whenever the weather's pleasant. For 1954:

The coming coat? It's two coats, with the fitted coat the top contender, and the three-quarter pale coat giving it some snappy competition. Both coats, to be had in fabrics that look right the year round: the three-quarter coat in pale silk-and-wool, wool-and-cashmere; the beautiful American princesse in lightweight flannel, heavy silky cotton matelassé, and (we repeat because it's that exciting) in quilted silk crêpe, as pictured opposite.

The new suit-figure is all slim—or, what's newest, slim and short of jacket, with a wide but not bulky skirt. Some smart suits, narrowly belted; many suits, self-completed (with blouses that match their jacket-linings). And they're ready already in silk, in silk-and-wool, in linen.

New ease in dresses is the watchword; may be a forecast of even easier fashions to come. There are free-fitting waists, sheaths made full and easy from the ribs upward, slim dresses given a new look of ease by big rolling collars. And easy coats and jackets make costumes of many new dresses—and put them right on the crest of fashion's new time-wave: they adapt to any temperature (for instance, a jacketed sleeveless silk serge dress).

Other 1954 pleasant-weather fashions: Polka dots, perfectly apropos any month in the calendar, in various weaves of silk. Navy blue in new arrangements—under an American Beauty red coat and a printed turban, in one case. Print hats appearing as early as springy winter days (wonderful with fur coats, in fact). And very, very new: heavy-headed hats with deep head-hugging crowns and floppy brims—a natural for a pleasant day, because there's so likely to be a pleasant breeze blowing.

THE POLKA-DOT COAT: TIMED FOR THE FIRST FAIR WEATHER

A polka-dot crêpe coat in February,
even if it's quilted,
even if it's lined? If the weather's
right, the look's right—
that's the new fashion thinking
(and it makes a "spring" costume wearable
the calendar round). In silk,
with a topaz taffeta lining
and (not shown) its own boat-necked,
cap-sleeved, polka-dot dress;
about $210. Costume by Talmack,
hat by Miriam Lewis, and
Nettie Rosenstein handbag: all, Saks Fifth.
Costume, also at Hutzler's; Neiman-Marcus.
The season-proof complexion:
wearing Lanolin Plus Liquid Make-up. RUTLEDGE





NEW NAVY APPROPRIATIONS

POLKA DOTS, *left:* Polka dots are what make a self-completed costume out of a 1954 dress and jacket (and a self-completed costume is the 1954 choice for the woman who lives in town, travels, and likes her fashion on the crisp side). By Ben Zuckerman, in Forstmann's new hard-surfaced, lightweight worsted, about $235. Bag by Bienen-Davis. All: Henri Bendel. Costume, also at Sakowitz; I. Magnin.

AMERICAN BEAUTY, *right:* Navy's smartest pick of the season? A marvellously easy coat, bare-necked, short-sleeved. And? A printed linen turban. And? Un-routine jewels—turquoise- and aquamarine-coloured. Centre of all this attention is navy blue with the new huge collar in white piqué. Dress by Larry Aldrich, of acetate and Enka rayon crêpe, about $70. Coat by Originala in Stroock fleece, about $195. Both, Bonwit Teller; Wanamaker's, Phila. Coat also at L. S. Ayres. Turban, Hattie Carnegie. Jewellery by Schreiner.

RUTLEDGE





NEW AMERICAN COAT– PALE, 3/4

SILVER-BEIGE 3/4 COAT, *left:*
This is it, in every way – the prize
of the new coats. It's the smartest
new length – a long three-quarters.
Has silvery blond colouring.
Is made of the fabric that's
contributing brilliantly to new ways
of seasonless dressing – a firm, light,
wool-and-silk mixture. By Ben Gershel,
in a Lesur fabric, about $155.
At Bergdorf Goodman; Julius Garfinckel;
Hudson's. Checked top hat, by Emme.
Silvery-beige calf-skin bag by Evans,
also at Bergdorf Goodman.
Smart lipstick choice,
"Copper Leaf," by Helena Rubinstein.

3/4 COAT, HALF BELT, *right:*
Here, the shorter, silvery-beige coat
with a high half belt, and cashmere
along with wool in its weave. This
coat marks the new fashion. But more
than that, it makes a new way of living
with one's clothes. Since it's been
mothproofed with Mitin, it'll be as safe
in a closet in July as it is smart
(anywhere) in February. By Monte Sano
& Pruzan, of a Forstmann fabric.
About $120. At Lord & Taylor;
Hutzler's; The Dayton Co.
Feathered beret, Mr. John.



NEW AMERICAN WAY OF DRESSING: BY COSTUME

THE PART-PRINT COSTUME, *left:* Dress that hasn't a single fashion problem—its line has the easy 1954 slenderness; its ¾ coat and scarf come with it; its fabric is practically seasonless, wool-with-silk. In chamois beige with beige-and-cocoa silk print; about $195. Costume by Adele Simpson; hat by Dior-New York; Coro earrings: all, Altman.

Costume, also at Harzfeld's; Sakowitz.

THE DRAWSTRING COSTUME, *right:* Dress on the crest of fashion's new time wave - made of silk serge, made sleeveless but jacketed. it's for August or February. News in the shape: in the waist, a drawstring; in the skirt, a series of unpressed pleats. White touches: organdie collar, taffeta jacket lining. Costume by Talmack, about $125. Bergdorf Goodman; Wanamaker's, Phila.; I. Magnin. The straw chrysanthemum cap: Hattie Carnegie.





AMERICAN SLENDERNESS— SHAPED TO A T



PALE T, *left:*
A new shape to the slender dress? Yes.
It's shaped to a T. (Really.)
A long narrowness right up to the ribs,
then wingspread. How's it done?
By a new and remarkable construction—
a curved arch over the bosom;
a back, cut somehow all-of-a-piece.
The fabric, a four-season linen-y silk
by Julius Werk (the colour,
one of the new leather colours: chamois).
By Galanos, about $155. Bergdorf Goodman;
Nan Duskin; Neiman-Marcus.
Further width for this slenderness:
a deep, wide hat from Hattie Carnegie.

BLACK T, *right:*
Another version of the new and narrow
construction—here, sleeking up over the
ribs, then arching out to the elbows.
Of year-round silk (woven like linen),
the cowl and bowed cuffs of white faille.
By Samuel Winston, about $110.
Bonwit Teller; Hudson's; The Dayton Co.;
Frost Bros. Deep, wide hat by Emme.
Both pages: Gloves by Superb; Coro jewellery.

RUTLEDGE



AMERICAN COLLARS— ROLLING AGAIN

WAISTLINES— VARYING



BOAT COLLAR, FREE WAIST, *left:*
New choice for a slender woman—a boat-collared, unwaisted costume (where there's a will, there can be a waistline—this is one middy that takes a belt well). It's black linen lined with pink gingham and it's in Vogue this February—not a minute too soon for half the cities in America. By Rudi Gernreich, in Moygashel linen; about $80. Gunther Jaeckel; Blum's-Vogue; I. Magnin. Black strawcloth hat, Lilly Daché.

SCARF COLLAR, FIRM WAIST, *right:*
A rose-fastened, very romantic collar—newest thing to happen to a suit. Coffee-coloured worsted, with a ready-made waistline, by Maurice Rentner (the fabric, Forstmann). About $285. Saks Fifth; Julius Garfinckel; L. S. Ayres. Jewellery by Nettie Rosenstein, also Saks Fifth. Hat, Irene of New York.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Washington Republicans' chary eye on party-going. . . . Broadway's happy attack of comedy with Edward Chodorov's *Oh, Men! Oh, Women!*, its cast working, with bare-faced intent, at entertainment. . . . The cool analysis of his methods by the powerful, seventy-two-year-old art dealer, Paul Rosenberg: "People have called me a fool and a crook, but I say to clients: 'If I sell you a painting that I like, you will think I am a fool, and if I sell you a painting that you like, I will be a crook.' "

PEOPLE ARE TALKING ABOUT . . . The cheerio of "Bimbo, Bimbo, where you gonna go-e-o," a foot-tapping song. . . . *The Sudden View*, by Sybille Bedford, a wry, amusing book of travel in Mexico which could only induce a lazy masochist to go there. . . . Anne O'Hare McCormick's bleak sweep for the year: "The Korean picture is confused, the European picture is confused, the Russian picture is confused, but there is movement in the confusion."

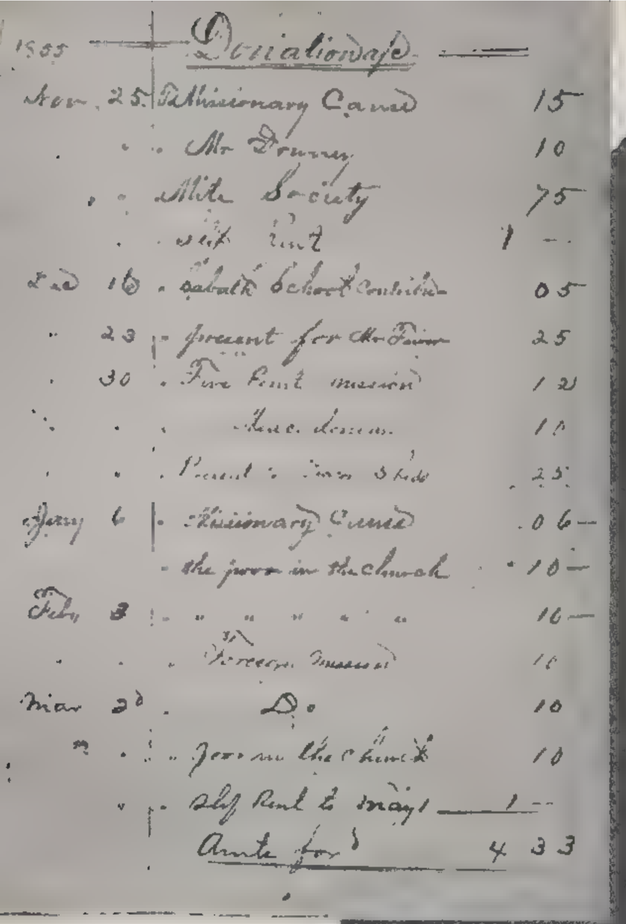
PEOPLE ARE TALKING ABOUT . . . The instantaneous enchantment of "Connie Gilchrist," skipping rope, by Whistler, in the enormous potpourri, *American Painting, 1754-1954* at the Metropolitan Museum. . . . Roland Petit's saucy *Ballets de Paris*, less brash, more delighting than before, in New York with a tall dreamy new star, Liliane Montevecchi, three months out of the chorus. . . . A new theatrical praise phrase, "ovation stature." . . . The superb suspense movie, *The Conquest of Everest;* the camera's long marathon pan to the top, over snow more petrified than frozen; the sense of breathlessness in air-conditioned theatres.

PEOPLE ARE TALKING ABOUT . . . Shrunken phony dollar bills (Washington wears goofy glasses) sliding around Washington, D.C., with the blast, "Democrat money." . . . The paintings of Jean-Paul Riopelle, a thirty-year-old Canadian whose large, sometimes wall-size, canvases, recently at the Pierre Matisse Gallery, look like rather thick Jackson Pollocks. . . . Pre-conditioned audiences at *The Glenn Miller Story*, a sob movie, applauding just where they used to on Chesterfield broadcasts fourteen years ago. . . . The flickering fascination of Jane Bowles's play, *In the Summer House*, in which four neurotic females dash themselves blindly against their mean emotions, thus testing the McClean maxim that no play can succeed which presents women as unloved, unwanted, and unadjusted with the corollary that the truer the play is, the more searching and pitiless, the less chance it has. . . . The two-year-old at his parents' somewhat glassy cocktail party who said, "Lots of bodies here."

MORRIS GRAVES — A "SPIRIT BIRD TRANSPORTING MINNOW" *(detail)*

An American painter of extraordinary skill, Morris Graves has an equally extraordinary personal view. Instead of training his eyes on Europe, this painter who stayed in the Northwest sees the Far East. Like most of his spectral birds, this spirit bird glows with the iridescence of Oriental scrolls. The impact of his exquisite, droll, and sometimes archaic tempera paintings threw out of balance a nine-man exhibition of young lights at the Museum of Modern Art back in 1942 when Graves was only thirty-two. Since then this six-foot-four, thin, bearded man, born in Oregon but living in the state of Washington, has been both famous and out of sight. This winter, for the first time since 1948, he exhibited at the Willard Gallery, where most of his thirteen paintings were of birds masked cunningly or coldly fishing, including this elegant fowl with a lidded leer as unfathomable as Gioconda's smile.




1855 Donations

Nov	25	Missionary Cause	15
	"	Mr Brown	10
	"	Mite Society	75
	"	self Rent	1 —
Dec	16	Sabbath School Contribution	05
	23	present for Mr Brown	25
	30	Five Cent Collection	12
	"	Miss Lemon	10
	"	Rent to Mrs Stone	25
Jany	6	Missionary Cause	06 —
		the poor in the church	10 —
Feby	3	" " " "	10 —
	"	Sixteen Dollars	10
Mar	2d	Do	10
	"	Poor in the Church	10
	"	self Rent & Mary	1 —
		Amts for	4 33

JOHN D. ROCKEFELLER, in 1855, entered his first philanthropies in "Ledger A" (far left)—$4.33 systematically distributed from his first wages. Ten years later, when Rockefeller at twenty-six (left), pre-Standard Oil, was "moderately wealthy," his annual gifts swelled to over $1,000. They continued to pyramid until at ninety-seven (below), the year before his death in 1937, as a billionaire, he had given away more than half a billion.



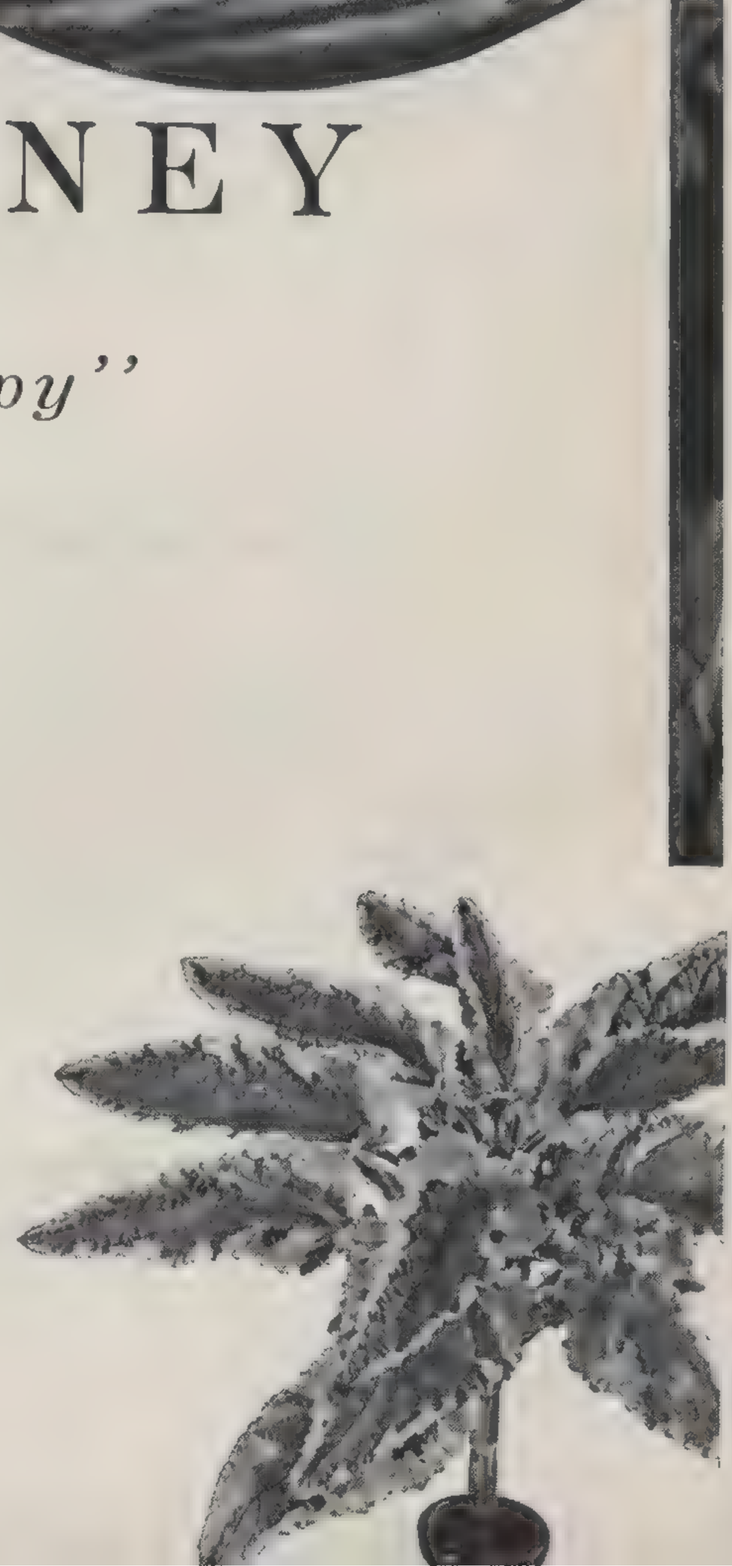
ONE MAN'S MONEY

The Rockefeller "wholesale philanthropy"

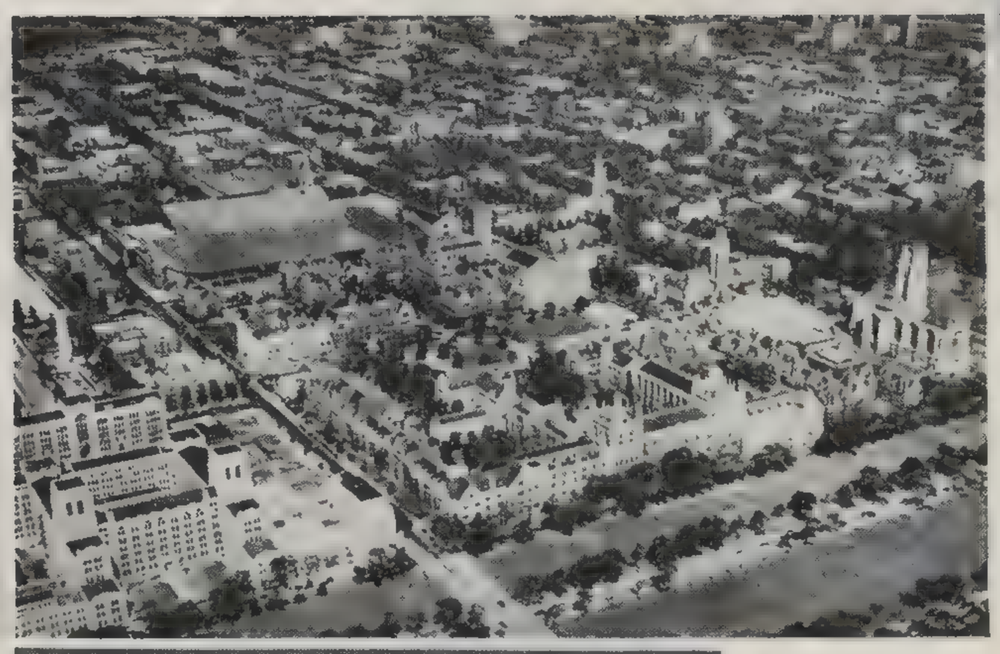
John D. Rockefeller magnificently practised his own premise: that a man "should make all he can and give all he can." As the architect of his philanthropy—an investment in the future never equalled by any individual or government—he had Frederick T. Gates, a flaming Baptist preacher with the instincts of a business man. Gates coined for Rockefeller the phrase and the working principle of "wholesale philanthropy."

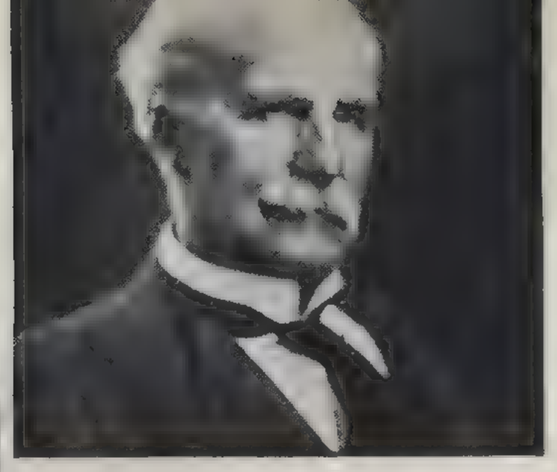
"Wholesale philanthropy" suited Rockefeller. Moved by a vein of iron religion, he gave seventy-five cents of his first mite-size wages to the Mite Society. Later, using the same orderly business practices by which he evolved the great Standard Oil complex and the largest personal fortune in America, he embarked on "scientific giving." On these and the following pages appear some clues to a small part of the disposal of over a billion and a half Rockefeller dollars.

Since Rockefeller was "taciturn . . . almost stoic in his repression," Gates with his evangelical furor counterpointed him nicely. He orotundly told Rockefeller that if he did not give away his fortune faster than it grew, "it will crush you and your children and your children's children." So passionately did he feel Rockefeller's interest that at his last Rockefeller Foundation meeting in 1923 he banged out to the other trustees, "When you die and come to approach the judgment of Almighty God what do you think he will demand of you?. . . He will ask just one question: *What did you do as a Trustee of the Rockefeller Foundation?*" *(Continued on page 186)*









FREDERICK T. GATES, master builder of JDR's great charitable trusts, told him: "Your fortune is rolling up like an avalanche! You must distribute it faster than it grows!"



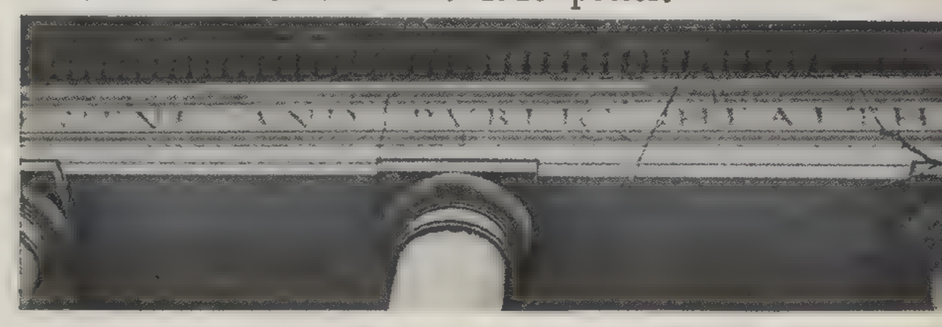
FREE HOOKWORM CURES, backed by one million Rockefeller dollars, regenerated thousands, gave a healthy boost to economy in the Southern U. S. *Above:* 1910 poster.



UNIVERSITY OF CHICAGO (above, right) became JDR's first vast, organized philanthropic project, begun in 1889. Of the $35,000,000 he contributed, Rockefeller said: "The good Lord gave me the money, and how could I withhold it from Chicago?" Although these gifts were totally unrestricted, the University owes its birth to the Baptist Education Society and the influence on Rockefeller of its fiery leader, Gates (above, far right). Chicago's first president, W. R. Harper (above, with JDR in silk hat and luxuriant moustache—the only symbols of affluence he ever adopted), had as his working policy: "No feudal attitude toward Mr. Rockefeller."



THE METROPOLITAN MUSEUM acquired from the Rockefellers over $1,000.000, and gifts of art ranging from Assyrian lions to rare Gobelin tapestries. One tangible asset: "Wounded Amazon" (above).



JOHNS HOPKINS SCHOOL OF PUBLIC HEALTH (above), fathered and fostered by the Foundation and General Education Board, became the "West Point of Public Health," one small jot in the Board's $99,000,000 revolution in U. S. medical education.

WILLIAMSBURG, the superb restoration of Virginia's colonial capital, durable Americana, was financed by $60.000.000 from Rockefeller, Jr. *Shown below:* the Gardens.



DR. HIDEYO NOGUCHI, first bacteriologist of the Rockefeller Institute for Medical Research (founded in 1901 with a mere $200,000), began the endless Rockefeller wars on yellow fever (romanticized above). His fight cost him his own life.

NEW YORK BOTANICAL GARDEN, a 280-acre collection of plants for beauty and research, received a verdant $500,000 of about $96,000,000 spent by the Rockefellers on New York.

PEKIN WOMAN (below), early specimen of *femina sapiens*, was reconstructed from bones unearthed by Rockefeller-financed diggers; one, Weidenrich, was first challenger of the Piltdown hoax.







JOHN D. ROCKEFELLER, JR. (*above*, with his father in 1925) became an apprentice in the "scientific giving" business when he was graduated from Brown in 1897, later served as first president of the Foundation. Their firm father-son partnership inspired Rockefeller, Sr., to say: "My greatest fortune in life has been my son." THE CLOISTERS, $20,000,000 treasure house of mediaeval art presented to New York by John D. Rockefeller, Jr., is seen, annually, by more than 500,000 people, who like best the Unicorn tapestries (detail, *below*).



THE MUSEUM OF MODERN ART was founded in 1929, largely through the influence of the late Mrs. John D. Rockefeller, Jr. The family's substantial gifts (more than $5,000,000 to date) have provided purchase money for such Museum trade-marks as the Lehmbruck statues, "Kneeling Woman," "Standing Youth." *Above:* the Abby Aldrich Rockefeller Sculpture Garden, named for Mrs. Rockefeller, and built with contributions from the Rockefellers and from her friends. THE ROCKEFELLER FAMILY HOUSE (*left*) stood approximately where the Museum of Modern Art is now. Symbolic of the fact that JDR's tastes were "Baptist rather than Medicean," it was still sufficiently characteristic of the 1880's for the "Moorish coffee room" to wind up this year in the Brooklyn Museum's Victorian exhibit. THE UNITED NATIONS (*below*) glassily overlooks the East River from a six-block $8,500,000 chunk of Manhattan donated by John D. Rockefeller, Jr.





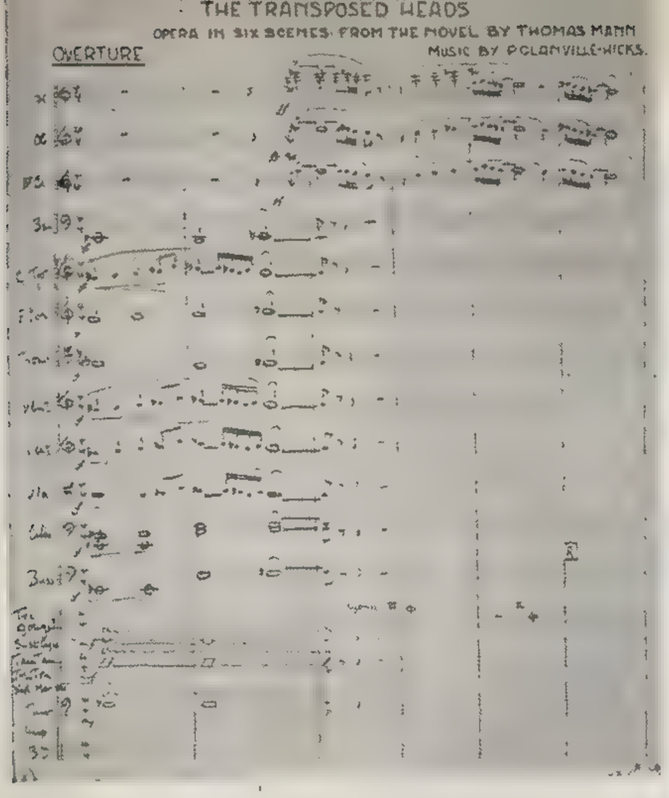
ONE MAN'S MONEY *continued*

"GROWING UP IN NEW GUINEA," Margaret Mead's 1928 anthropological study, stirred up new trends in child-rearing. A $26,000 Foundation grant financed a 1952 re-study of the original subjects (*right*), now adults. THOMAS HUNT MORGAN (*below*), propounder of the famous "theory of the gene," first interested the Foundation in genetics research, in which it has invested $2,750,000.







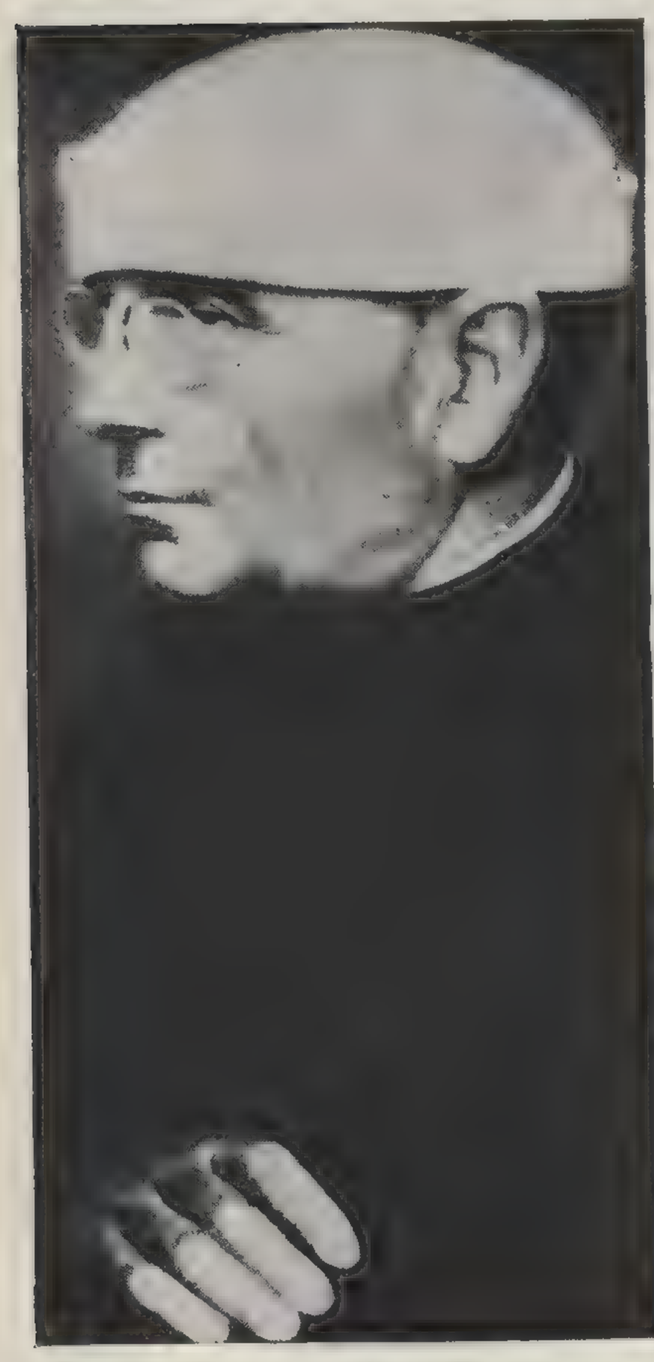


THE LOUISVILLE PHILHARMONIC SOCIETY (with a $400,000 Rockefeller grant) commissions *and plays* contemporary music. (*Above:* a new opera score by Peggy Glanville-Hicks.) Typical of Rockefeller philanthropic techniques: Louisville must ante up $800,000. Expected return: 40 new works a year.



MEXICAN AGRICULTURAL PROGRAM, a ten-year joint venture of the Foundation and the Mexican Government, aims at improving native wheat (above), corn, and beans. The hotbed of scientific farming, produced by this $2,250,000 investment, now benefits, by its "cross-fertilization of minds," the surrounding Latin-American countries as well as Mexico.



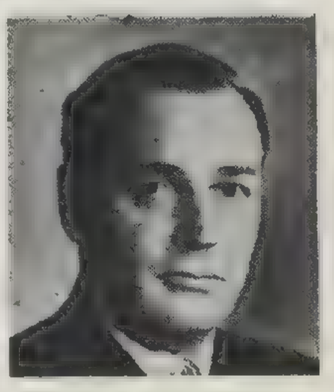




THE NEW YORK CITY CENTER'S $200,000 Foundation grant is earmarked for the production of new plays and operas, re-vamps of classics. *Above: Hansel and Gretel* opera curtain, as re-designed by artist Rouben Ter-Arutunian. ALEXIS CARREL (left) made medical history under the aegis of the Rockefeller Institute. In 1912 he won the first Nobel Prize awarded to a scientist in the U.S., a big dividend on JDR's original investment permitting researchers "to explore, to dream." *Below:* the Institute labs and hospital, now sprawled along the East River, enriched by many such dividends—including several more Nobel Prizes—and still bent on further exploration. GIANT CYCLOTRON (below), built at the University of California with $1,150,000 from the Foundation (plus funds from the University), was a major tool in early A-bomb research.















ALFRED C. KINSEY
WARDELL B. POMEROY
CLYDE E. MARTIN
PAUL H. GEBHARD

THE KINSEY REPORTS (book jacket above) qualify as a Foundation by-product; about $150,000 went to Kinsey via the National Research Council's "problems of sex" committee.



SHAKESPEARE THEATRE (above) at Stratford on Avon, England, received from Rockefeller, Jr., in a characteristic hands-across-the sea gesture—$500,000. THE PRESENT GENERATION (left), John D. Rockefeller's five grandsons, all actively engaged in the continuing Rockefeller philanthropy, still rising from the original three-quarters of a billion dollars invested, like yeast, by Rockefeller, Sr., and his son. Although the grand total of gifts, grants, and donations is a matter of speculation, a shrewd guess might set this

interim report— $1½ billions



ELLIOTT ERWITT—MAGNUM

"See Them Now": Ed Murrow and

BY ALLENE TALMEY

Among the more fascinating unfilmed views of the television program, "See It Now," are those of Edward R. Murrow and Fred W. Friendly during the telecast. It is like a scene in a submarine movie at the moment of attack; everyone knows what to do and does it. There is no excitement. The public fails to see the cramped oblong studio, too small for the machinery, the cameras, the monitors, the intercoms, and the twelve men in attendance. The oddity in the scene lies in six-foot-four Friendly sitting on the floor, with his pencil in hand, whispering to Murrow during the middle commercial, "Do you want to be punched at twenty seconds or thirty?" The public sees only Murrow, poised, elegant, notably handsome.

Although practically everyone in the country recognizes the Murrow face and the Murrow voice which comes through exactly accented as though beating out the regular feet in a stanza of poetry, practically no one knows the face or the voice or even the name of Murrow's co-producer and co-writer on this famous program. Yet on every telecast of the program Murrow mentions the name of his partner, Friendly, and the credit line carries the name. Even the television critics in praising the program rarely mention him. For spotting Friendly is like that childhood game in which the problem is to guess an object plainly in view.

The team of Murrow and Friendly are a proper mixture, equal in physical size but with completely different qualities. Where Murrow is slim, with a suspicion of gauntness, Friendly is hulking, somewhat too fat. Where Murrow is low-pressure, pessimistic, silent, tense, and controlled as though he worked himself by levers and gauges like the dashboard of a plane, Friendly is high-pressure, optimistic, enthusiastic, talkative, given to "reasonably magnificent gestures," and as relaxed as an open valise. Perversely, Murrow, whose business is words, is highly photographic with his three deep forehead wrinkles, his trade-mark mole, the cluster of crow's-feet at the corners of his dark blue eyes; on the screen he often holds his head down, with chin tucked in and eyes forward, before he smiles a sudden sweet gentle smile at millions unseen in living rooms. But Friendly, whose business is pictures, is highly unphotogenic, with his large kind slab of face, his tortoise-shell glasses which fail to be a trade-mark like those of Steve Allen and Robert Q. Lewis.

Although Murrow says that his own horizon never extends beyond ninety days, Friendly has visions to spare of where the program will go two years from now. Sometimes he can't wait; then he telephones Murrow in the middle of the night, selling an idea with boundless verve. The bulk of the work, however, all the nasty planning, gets done in Friendly's office with the two of them gossiping over the germinating notions that usually start in Friendly's fecund mind. The pair spend most of the time deciding what to cover, occasionally stepping boldly into controversial matters. Last November they did the case of 1st Lieutenant Milo J. Radulovich (whom Air Secretary Talbott later retained in the Air Force Reserve) after an Air Force board had found the young man a security risk, because his father had subscribed to a pro-Communist newspaper and his sister had marched as a picket in a Communist demonstration. On the same program, Murrow and Friendly also presented the case of the American Civil Liberties Union fight to hire a hall in Indianapolis, a procedure blocked by the American Legion. A Catholic church took the Civil Liberties Union in, then "See It Now" showed both the Civil Liberties meeting and the Legion meeting. For this, John Crosby called Murrow the St. George of television. He might have called St. George twins.

Once the film is in, the pair spend the rest of their time writing what they have covered, with Friendly doing three-fourths of the writing, but both rewriting each other. When Murrow goes on the air, it is almost impossible to decide who wrote what. But in the main, Friendly is an adjective man, Murrow a verb man. Lately Friendly has swung over, relying properly on verbs for the bone of the script.

To get that script, Murrow will go anywhere, fly exhaustedly to interview someone inconveniently. He is a highly intellectual counterpart of Joe Friday, the cop in "Dragnet," with his "All we want are the facts, Ma'am." For those facts Murrow has flown to Berlin, to Korea, and he can't keep away from floods. When the Missouri overflowed, Murrow rushed out. Formal, unshaved, with stick microphone in hand at four A.M., he tapped strangers (who immediately called him Ed) to ask his questions. The resulting script is full of Friendly-Murrowisms: "A sandbag makes all men equal. Sometimes a sandbag is thrown at the river and the river throws it right back." No adjectives. The script is also full of the unfaked eloquence of tired men.

Such a tired man was the helicopter pilot in Korea in the blood plasma story on "See It Now." It was quick and brutal. The film showed a donor giving blood, the blood taken to Korea and dripped into "a kid's shoulder after the bullet was removed and spattered into a white basin." Then the pilot said: "See them hills? All cost blood."

Although practically everybody knows the story of Murrow, practically no one knows the story of Friendly. The son of a manufacturing jeweller, he was born in Providence, Rhode Island, went to business college, did a little documentary radio writing, and then went into the Army. There his mild Providence personality underwent a curious forced growth in the Orient. By the end of the war Master Sergeant Friendly, on the staff of the *CBI Roundup* (the Far East equivalent of *The Stars and Stripes*) was a fairly flamboyant, unorthodox character, called "The Man," had four battle stars, the Soldier's Medal, and the Legion of Merit. (A minute after the Merit award, he rightly was chewed out for not wearing the proper uniform.) Friendly, as a correspondent, went on two B-29 missions at a time "when even the [airplane] designers were quivering.... He rode the Stilwell Road with the first convoy, being injured so badly that he almost lost a hand. He flew night missions with the first P-61 Black Widows." Then the war was over, and Friendly was back where he started—documentaries. He has made a good thing of it, always trying to cut back the blubber of radio writing, then of TV. "Got to be lean," said Friendly. Murrow was lean. They are both Jack Spratt.

THE MAN BEHIND HIM, FRED FRIENDLY



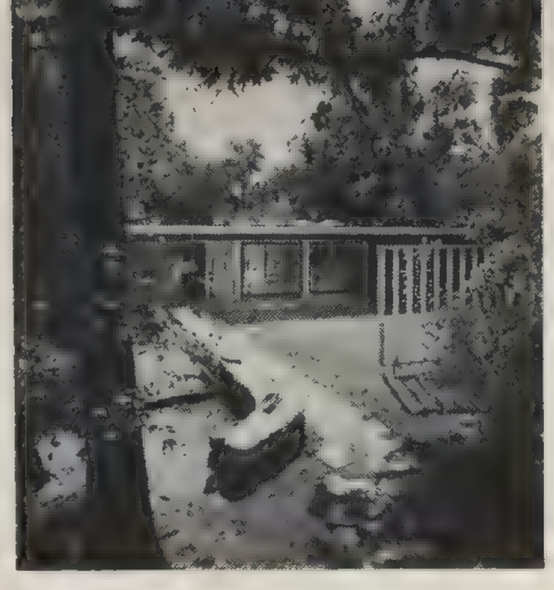


Ava Gardner is a really great beauty. This farmer's daughter from Smithfield, North Carolina, has the look of race that John Singer Sargent loved to paint in his Duchess period in England. Her clear, almost classical beauty of line, the lusciousness of her pointed face acquired poignance when in *The Snows of Kilimanjaro* she first appeared, pale, smiling, curiously innocent in the smoke of a cocktail party. It was only this year that audiences began to see her unadorned acting, the suddenly-tapped comic sense unveiled ingeniously by John Ford, the director of *Mogambo*. There, wearing a sweater, she roughhoused with a baby elephant in a richly funny satire on all sexy sweater scenes. When in the early 1940's Metro-Goldwyn-Mayer first gave her a screen test, the company didn't test for acting ability since she made no pretense of knowing anything about that art, didn't test her voice, which then carried an impenetrable Southern accent. The test consisted merely of big, dreamy close-ups, eyes just coming out of a swoon. Most of her fans would still be content with nothing more than that; Manet's Olympia does not speak nor the Nike of Samothrace act.

AVA GARDNER—BEAUTY

NORMAN PARKINSON





EZRA STOLLER—ARCHITECTURAL FORUM

Moon Hill house: handsome, child-proof



Two architects, founding members: John C. Harkness, and Norman Fletcher, now president of Six Moon Hill.



Six Moon Hill children playing recorders together (but seldom the same tune) by firelight

Nursery group pie-making with Mrs. Wallace Howell in the Howell house



THE GOOD LIFE, INC.

Six Moon Hill: a community of modern pioneers in Lexington, Massachusetts, where the Revolution's battle began.

Young slant on modern architecture: the Wheeler children, up a lally column.



In twenty-eight modern houses, decorated with children's bright art, and aimed at long views of New England's rocky hills and birches, live the members of Six Moon Hill, a corporation for family living. Banded for their combined good, these families have an almost pioneer attitude of mutual help, friendliness, and purpose. They live on pioneer land. Six Moon Hill's twenty acres belong to one of the country's blazingly historical towns, Lexington, Massachusetts.

Established in Lexington six years ago, Six Moon Hill was organized by a group of young people, mostly men just out of the service: young architects, nuclear scientists, doctors, educators, research chemists, and young businessmen. They have in common a taste for modern houses, for community life, and for growing families. "The Hill is Heaven for children," said a Hill mother. It is.

Children bloom like mustard seed. At the last likeliest tally there were, in twenty-eight families, eighty-five children ranging in age (with no more exceptions than a three-year-old could count) from eleven years down. Living perpetually in and out of each other's pockets, they have an eager compatibility with modern architecture. Their happy paintings suit the walls of natural wood siding, birch plywood, off-white plaster; their coat-hanger and coloured-paper mobiles hang in effective silhou- *(Continued on page 194)*

Opposite: Community meeting on Six Moon Hill (agenda: a swimming pool) held in the airy, many-level Walter Juda house, with beer, chatter, and parliamentary law.

HERBERT MATTER



Beginning here, six navy-blue fashions, each smart in an absolutely different way—which is how American women like their smartness to be. If you found yourself among our Fashion Case-Histories (pages 122-125), you'll very likely find yourself a fashion here: we've keyed each to fit a fairly typical American clothes-approach.

Left: For the woman whose wardrobe is based on the most marvellous separates—a short navy-blue coat, slightly barrelled and lightly decorated (silk braid on collar, cuffs). She'll probably add: a white silk scarf tied extra-high, the ends floating. Coat by Ben Zuckerman, in wool; about $135. Bonwit Teller; J. P. Allen; Frederick & Nelson.

Near right: Navy blue the way the woman who dresses for femininity will love it—a suit dress of textured Italian silk with a finely shaped shape, fine feminine attributes: a white linen dickey and cuffs, a white linen collar over the deep silk collar. By Benham, about $90. Henri Bendel; Neiman-Marcus.

Far right: Perfect suit for the country woman on her trips to town—a belted suit that's a beautiful blend of tailoring and dressmaking. In navy-blue worsted with white linen. By Seymour Fox, about $120. Suit and Lilly Daché hat: Saks Fifth. Suit, also at The Dayton Co.

American NAVY:

smart in more ways than one





In navy blue, in 1954—
very nice variety in silhouette.
There's a navy-blue fashion for
almost every woman described in our
Fashion Case-Histories (pages 122-125);
in other words, one for almost
every typical American way-of-dress.
Left: The dress we'd earmark for
the woman who lives in suits
(even for late-day)—it has all the elegant
simplicity she demands, yet provides
the change of pace we think she *needs.*
It's silk-and-wool, very crisp and
fine (*and* silk-lined) with a
moulded waist marked with rhinestones,
and a superbly shaped skirt. About $200.
Dress, scarf (there's an organdie splash
on all the navy blue in this collection),
and hat: Hattie Carnegie. The dress is
also at Thalhimers; Frost Bros.; I. Magnin.
Near right: Case in mind here—
a young woman, a clothes-budget that brooks nothing
but long-range investments. The dress, crisp navy-blue silk
(a classic four-season fabric), with a softness and prettiness
that stays in fashion (all-over tucks, wide organdie cuffs and collar).
By Ceil Chapman, about $125. Rosette Pennington; Joseph Magnin.
Far right: A sheer wool dress with absolutely
nothing to it but a sensational cut, white piqué splashes
—and exactly the sort of one-piece dress that's a fresh change
for the woman who's been living in separates. By Nettie Rosenstein,
$125. Bonwit Teller; Montaldo's. The hat: Mr. John.

American NAVY:

three more ways it's smart



THE NEW AMERICAN SUIT-FIGURES



PRIGENT



Four ways to look at the suit news in America this minute—any way you see it, further evidence that "the American look" in fashion is anything but a standard look. *The big-collar suit, above,* a big-trend this year. Here in grey wool-and-silk (valuable fabric, weatherwise). By Kraeler, of a Forstmann fabric, $100. Franklin Simon; Hudson's. Gloves by Wear-Right. Calfskin bag, Jenny. Both, Franklin Simon. *The belted suit, right,* of charcoal-grey Italian silk; white linen appointments. White straw cloth forward-tilted beret. Suit by Paul Parnes, about $135. Bonwit Teller; Frost Bros. Sally Victor beret.



The easy-skirted suit, above, news again in fashion. This skirt, the new triangle shape; the suit, navy-blue wool with a dash of polka dots at the neck (and the presence of dots: 1954 news). By Brevity, of Pacific wool, $75. Lord & Taylor; Rich's. White straw cloth hat by Hattie Carnegie. *The self-completed suit, right,* no further assembling needed. Jacket and skirt of grey flannel; blouse and jacket-lining of Dalmatian-printed rayon surah. By Zelinka-Matlick, of Mayflower flannel, $95. Bloomingdale's; Carson Pirie Scott. The natural-colour straw hat, Dior-New York. *For more news of suits, see next page.*





COFFIN

ONE SUIT—

THREE WAYS

TO ORDER IT

Look closely: not three smart suits, really—*one.* Slim, half-belted, and ready in any of the following: wool, silk, or cotton. (One way of making a fashion generalized, without making it standardized.) *Top:* The suit in grey slubbed Italian silk; the belt—in this case, a self-belt—circles the waist in back, buttons above the hips. About $120. The checked straw hat, Emme. *Centre:* The suit in navy wool-and-mohair (a Merna fabric) with a calfskin belt; about $100. Piqué hat, Irene of N. Y. Straw-cloth bag by Coronet; Lord & Taylor. *Below:* Grey-blue Italian cotton here, and a calfskin belt; about $70. Hat, Irene of N. Y. Satchel by Lennox; Lord & Taylor. *All three suits:* by Spectator Ltd. All at Lord & Taylor; Garfinckel's; Neiman-Marcus; I. Magnin; and shops on page 183.

IN THREE PARTS—

THE SELF-

COMPLETED SUIT

Facing page: Pale-grey flannel, freshly outlined with dark-grey linen: new formula for the suit-with-its-own-blouse (meaning a complete look of smartness). Suit and sleeveless blouse, together $90. By Handmacher, from Altman; Hutzler's; Frost Bros.; The Broadway. Satchel by Evans, also Altman. Calfskin opera pumps by Valley, pigskin gloves by Superb, both Best's. "Blonde Angel" stockings, Archer. The lipstick, Frances Denney "Coral." HORST



In America this spring: LEATHER



RUTLEDGE





and LEATHER-COLOURS



THE SHOE, IN CLOSE-UP, FAR LEFT: OF CALFSKIN; BY MADEMOISELLE, $17. ALL GLOVES BY SUPERB. BOTH BAGS BY CORONET. EVERYTHING, BOTH PAGES, AT LORD & TAYLOR—EXCEPTING THE SWEATER (AT BERGDORF GOODMAN), DIAMOND AND GOLD JEWELS (FROM CARTIER). CLOTHES, ALSO I. MAGNIN; WANAMAKER'S, PHILA.

1954 evidence that smart American wardrobes are more and more pro-leather: everything here is leather, leather-coloured, or leather-lined (even the handsome new Pontiac across these pages—the leather-upholstered "Catalina"). LEATHER-COLOURED CASHMERE, far left: Sweater, mothproofed with Mitin—that's one sweater that won't have to go into moth balls. By Lyle & Scott, $28. Skirt, Einiger cashmere, by Evan-Picone, $35. Echo scarf. Meyrowitz sunglasses. FITTED LEATHER COAT, directly left: A one-coat revolution—a leather coat that fits like a glove. Nothing, not even a contour belt, has ever captured a waistline's line more successfully. African capeskin, sky-blue silk lining (for city or country, all this dash). By Ferreras, $255. Driving helmet of tie silk by Mr. John. Stockings by Vision. GLOVE-LEATHER SHEATH, above, left: A dress entirely of kidskin. And headed? For dinner or the theatre, as a bare sheath. For a drive in the country, as a jumper dress (the leather-lined Pontiac's all set). By Bonnie Cashin, $75. LEATHER-COLOURED COAT, above, right: A big part of the spring leather report—the fabric that's leather-coloured and marvellous with leather. Chamois-coloured officer's coat of llama and wool, lined with Milium. By Petite Miss, $85.





1

ELINOR BOHLE *for Andrew Geller:*
A new way to lightness—skeletal straps on one side.

THE SHOE-NEWS-MAKERS

From 11 American designers, shoes made especially for this issue of Vogue

These shoes have never been seen before. For this Americana issue, Vogue asked eleven shoe designers each to make a special design that could stand on record as his (or, as it more frequently turned out, *her*) new fashion approach. What came of it? Eleven distinct cases of individualism; eleven very different contributions (and in a few cases, some fascinating soap boxes along with the shoe boxes).
1. More about Elinor Bohle's shoe, above: it's of bronze kidskin, is for afternoon, has one of the prettiest profiles on two feet. $22. At Andrew Geller; Neiman-Marcus.
2. Non-cliché opera pumps, on a feminine last, with not one, but two dashes of asymmetry. This, in brown calfskin, about $25. Ready at I. Miller, New York; I. Magnin.

New costume-makers, *left:*

See these? No question about their colours—they're really *colours*. Delicate, delicious, but with a whim of iron—they're to be taken into costume plans, along with hats, gloves, everything that makes a costume a costume. On the legs: "Truly Fair" by Bryans. Pink tint: "Pink Opal," by Munsingwear. Next: "Apricot," fresh news from Phoenix. Third: very pale "Sensation" by Luxite. Foam-grey: "Pacific Foam," by Modeltex. Final tint: "Porcelain," by NoMend.

BLUMENFELD



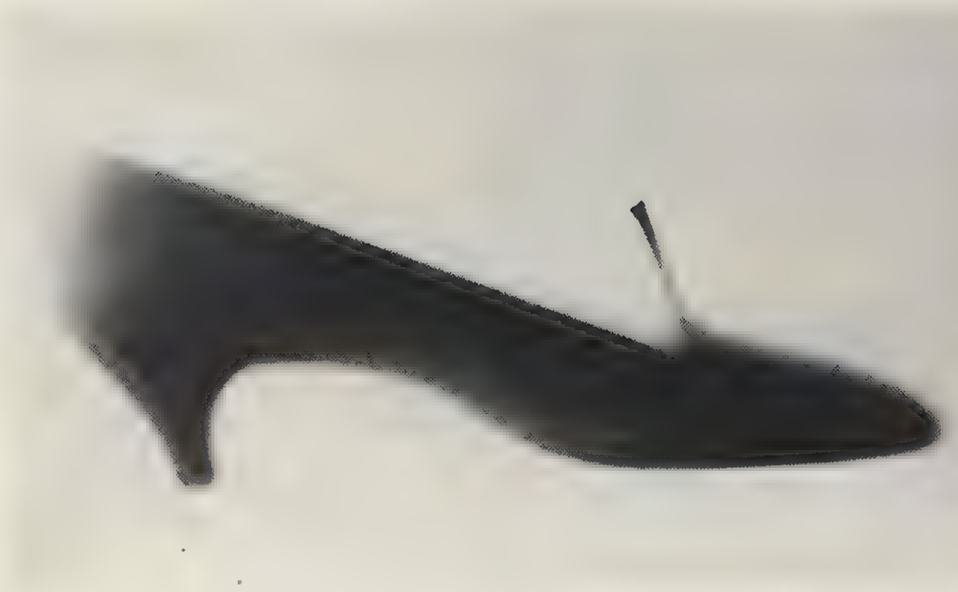
2

CHARLES MILLER *for I. Miller:*
"A strong belief in the becomingness of the asymmetrical line."



3

FAIE JOYCE: *From a camel-driver's sandal, a new play-shoe sole, a gilt motif.*



CLAIRE McCARDELL *for Capezio, and for her own clothes: A shoe "no wider than a darning needle."*

4

3. What goes on, on the other side of the Joyce sandal sole, far left: a thong; a Tibetan motif; a complete coat of gold leafing. $12. To be at Bonwit Teller and I. Magnin.
4. Special situation here: a shoe by a dress-designer whose concept of a "look" was a head-to-foot matter. So she went (as designers often do) to Capezio to have the idea worked out. The point: slenderness. $15. Lord & Taylor; Frost Bros.



5

MARION WOODS *for Newton Elkin: "The problem—to make a clinging sandal in one piece, without buckles."*



6

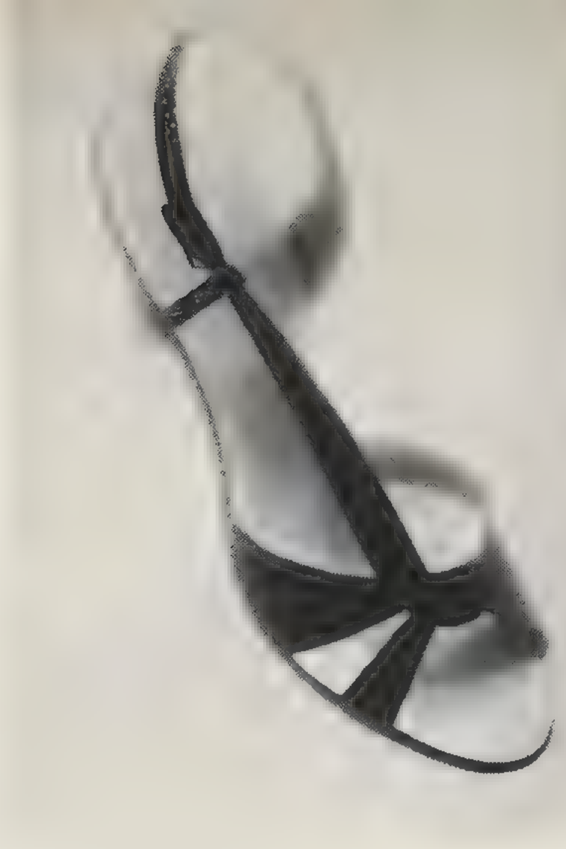
MABEL JULIANELLI: *"A new approach—through geometrics."*

BETH LEVINE *for Herbert Levine: "The first cross-breeding of moccasin and high-heeled sandal."*

5. The sandal above: a total success; it's everything the designer intended. In pale pink kidskin, $25. At Lord & Taylor; J. W. Robinson.
6. A space-woman, now—Mrs. Julianelli. She's using geometrics to rearrange space, and most attractively. Sandal, pink kidskin, $25. At Lord & Taylor; Harzfeld's.
7. A true moccasin—brown suède, unlined, peaked at front. About $28. At Jack Schaefer; Famous-Barr.



7



8

HERMAN DELMAN:
A sandal that's smart, well-balanced; and not out-of-bounds for Mrs. Exeter.

THE SHOE-NEWS-MAKERS

HERBERT MATTER



9

DAVID EVINS: *Back-peaked pyramid; new arrangement of open spaces.*



10

MARGARET CLARK *for Laird Schober:*
"Not so much shoe, not so tall, and not so old."

EVELYN LIPARÉ: *New suspense story—heightened halter, lowered back.*

8. All very open, but all under control. That's the general idea of the sandal (at the top of the page); that, and a strong feeling for the diagonal. In navy-blue kidskin, $33. At Delman; Julius Garfinckel.
9. Closed toe, closed heel—but a heel that's pyramided. This is one of the most original shapes a woman could own this spring. In black suède with patent leather. $49. I. Miller, N. Y.; Neiman-Marcus.
10. From a designer who's having a tonic effect on all the shoe world: a deliberately *young* shoe with a *non-pointed* toe, a *small* heel and cat's-whiskers straps. $19. Arnold Constable; Wanamaker's, Phila.
11. Now, from the other side of the soap box: a designer who believes that length and slenderness are the keys to elegance. Her further news: the back strap. Black suède and patent leather, $27. At Bonwit Teller.



11

AMERICA



KAREN RADKAI

The shaped coat—the new American princesse





Still running on: the runaway success of the princesse silhouette. Its newest appearance: as a smart new mild-weather coat, as here. (One marvellous advantage of this coat—it looks equally well over full or narrow skirts.)

Facing page: The princesse coat in grey flannel, with a scaled-down sailor collar. Adding to its look of in-town neatness: a polka-dotted pink silk beret. Coat by Brigance for Frank Gallant, of Worumbo wool flannel, $135 at Lord & Taylor; Hudson's; Harzfeld's. Beret by Suzy; Lord & Taylor.

Left: The five-o'clock coat, now a princesse—and made of news. Silky black cotton matelassé, with a lining of Pellon (the new non-wilting shape-maker with a strong memory for what the designer intended). Coat by Goldberg-Weissman, about $95. Bonwit Teller; Woodward & Lothrop; Joseph Magnin. Velvet hat wearing a rose, Madame Klari.

Above: One of the most valuable fabrics a princesse coat could be: black worsted-and-silk. Which means this is a coat for day and late-day, most of the year. By Goldberg-Weissman, about $95. Saks Fifth; Hutzler's; Best's Apparel. Suzy hat, Saks Fifth.

DIANE AND ALLAN ARBUS



If anyone should decide to design an American fashion flag this year, it would probably be polka-dotted, navy-blue and white, and shaped as the wind blows. Because that's the story. Polka dots abounding, blown into beautiful seasonless shapes, and mostly with wide skirts flying. *Facing page:* A pretty-nearly-flawless late-day dress, very deliberately shaped (shaped over its own petticoat in fact), with a new play of long sleeves and a deeply romantic neckline. By Harvey Berin of medium blue and white silk. About $90. Bendel's Young-Timers; Himelhoch's; I. Magnin. Drop-pearl (fake) earrings by Richelieu, also Henri Bendel. *Right:* Fizzing to the top, the polka-dot turban; this, a Givenchy adaptation by Madcaps. $11. Bergdorf Goodman. *Below:* Could be one woman's dress-of-the-year. For cocktails now, later under a light coat, and then—on its own on sunny streets. Navy-blue and white silk, newly ordered, with a square neckline front and back and skirt fullness set low below a close waist. By Mollie Parnis; about $90. Bonwit Teller; Famous-Barr; Thalhimers. The hat: Madame Klari.



The news—

ON THE DOT





This page, left: The print? What else but the fresh new polka dot—this time, minuscule. The dress, with new pushed-up width at shoulder and bosom, and low-placed skirt fullness, by Sylvan Rich-Martini, of navy-blue and white silk (a Goodman & Theise fabric); $70. Betmar hat, $7. Both, at Jay Thorpe. The dress, also at Harold's. *This page, below:* Dress with a full-calendar built in: for late day now—for midday later (or for any place, any time, where you wear the sun for a coat). High-bosomed, with a skirt that would like a petticoat, please. By Jerry Parnis of navy-blue and white silk. $50. White pillbox by Suzy, $11. Both, Peck & Peck. Dress, also at Sakowitz. *Facing page:* Another whenever-not? dress. To wear now, as here, with a flat satin bow for a hat, for a dozen informal evenings. To wear later (with a wide-brimmed straw perhaps?) for a gross of fine days. Of beige and black silk taffeta, plus velvet. By Kasper, about $50. Dress and Alexette Bacmo gloves: Lord & Taylor. Dress, also Wanamaker's, Phila.; J. W. Robinson. Earrings by Ora at Carol Antell.

More news—

ON THE DOT



DIANE AND ALLAN ARBUS



FASHION—SAME FAMILY

FRANCES MCLAUGHLIN

Mrs. Jeffrey Roche lives in Manhasset, is the mother of three small daughters, whom she likes to dress in *some* relation to herself—but strictly on *their* age level. We photographed her with six-year-old Robin, both wearing new Vogue Patterns—alike in manner, but in no way *duplicates*. *Above:* Mrs. Roche's Miron flannel skirt, Vogue Pattern 8209; Robin's, 2643. Mrs. Roche's blouse, 8176. Robin's, 2668. *Below;* Mrs. Roche's fitted coat, of Stroock beige wool tweed, Vogue Pattern 8249. Robin's, beige and fitted, *too*. 2686.

Mother-and-daughter clothes—
related (distantly);
made from Vogue Patterns

Above: Sunday dresses, both in beige, both with white trimming. Mrs. Roche's, beautifully shaped of Anglo wool-and-rabbit's hair, with a white linen dickey. Vogue Pattern 8250. Robin's beige linen dress has white organdie streamers; 2697. Her flowered straw roller, $6, by John Frederics.
Below: Here, evening dresses for two time-schedules. Mrs. Roche's short, draped dress of flower-scattered Onondaga silk, Vogue Pattern 8252. Robin's nightdress, rose-printed cotton with eyelet embroidery, an "Easy to Make," 2652.



For back views
and sizes of all these
Vogue Patterns,
see page 196.

Mrs. Roche's adaptable
coiffure by
Michael of the Waldorf.

NORMAN PARKINSON





America's own: the shirt-look

This is a fashion—brisk, crisp, casual, and provocative—that has swept America from shore to shore, beach to quite big evening; that can be bought for well over $100, or under $2, and appears in new versions every couple of days. Here and on the next two pages (photographed in Charleston, South Carolina) the shirt-look, in its newest as-we-go-to-press versions. *Facing page:* Neo-classic shirt cut on a curve of fine silk. To wear: tucked into a flannel skirt as here, north with a suit, next summer with linen shorts. By B. H. Wragge of beige silk broadcloth, $17. Bonwit Teller; Julius Garfinckel; Frederick & Nelson; Neiman-Marcus. Monet earrings, also Bonwit Teller. *Above:* Pure shirt, the news—the fabric: Hope Skillman cotton embroidered in vegetable green. By Adelaar, $8. Worn with grey worsted tapered Daks slacks, $28; Bernardo thong sandals. All Lord & Taylor. Shirt, slacks, also at Julius Garfinckel.

PHOTOGRAPHED BY NORMAN PARKINSON AT HAMPTON PLANTATION







America's own: the shirt-look *continued*

Here, photographed in one of the best historical climates of the country—Charleston, South Carolina—more shirt-looks. *Facing page:* The shirt dress, conventionally cut, in a wonderfully wild-eyed set of stripes. By Haymaker, of black, brown, and white cotton, $18. Saks Fifth; Harzfeld's; Neiman-Marcus. Calfskin shoes: Saks Fifth. Strutwear stockings. *This page, above left:* Pure shirt, pure white—the bosom pleated. To wear tucked tightly into a full skirt, or bloused over a narrow one, and rather unbuttoned. By Morlove, of York Street white linen, Tebilized. $13. Earrings, Castlecliff. All, Best's. *Above, right:* The shirt, extended into a coat, and not a good detail overlooked—side vents, short cuffs, buttoned tab collar. By Swansdown of grey linen, with a bright print lining; $45. Dawnelle string gloves; Napier earrings. All, Altman.

NORMAN PARKINSON





American designers work and work and work: to make the easiest clothes in the world. (And to make news at the same time.) *Facing page:* Well-cut, conventional slacks and blazer—but—they're news in stripes that, to put it mildly, announce themselves. Grey and lemon striped wool. Blazer, $18. Slacks, $18. Both, by Pendleton, an Oregon house that's fascinating in its self-sufficiency: it raises its own sheep, looms its own wool, makes its own goods (and they're good). Belt by Calderon; twill scarf by Echo. All, Altman. Turtle-neck cashmere by Connaught, Saks Fifth. Blazer, slacks, also: Hudson's; Meier & Frank. Sneakers by Sperry. *Above, left:* Smart, shapely, swimmable bathing suit—but—the news is it's of grey flannel, lined and boned. By Brigance for Sportsmaker of Miron flannel, $30. From Lord & Taylor. *Above, right:* Perfect-tradition golfing formula: easy skirt, free arm movement, nothing constricting or fluttering—but—it's news in a 1954 fabric combination of cotton, rayon, and Chromspun acetate (a peppermint-striped cord). Skirt, a British Golfer, $8. Shirt, $5. By Summit of Boston. At Peck & Peck; Younkers. Golf shoes, Penobscot Trampeze, at Saks 34th.

America's own: the easy cut



White sharkskin: back with an easy cut

Celanese sharkskin, having taken itself a holiday, is back—and nothing appears to be more welcome than its crisp whiteness. *Above:* For tennis as it should be played—in a dress, easy and *white.* By Carolyn Schnurer, of Celanese acetate. About $18. *Facing page:* Photographed (photographer took no risks we note) high on the gallery, the uppermost model wears sharkskin cut in a new way—to a kind of air-borne bulk. Full, bloused windbreaker. Ankle-length tailored pants. Each, about $15. On the lower balustrade: Again the airy bulk, here in a full sharkskin top, elasticized around bare ribs. Bermuda-length shorts. Each, about $13. By Claire McCardell of Celanese sharkskin. *Everything:* Bonwit Teller; Hutzler's; Garfinckel's; I. Magnin.

NORMAN PARKINSON



HOW TO USE A FOUNDATION

Use it for what it's worth: every foundation has some one specialty—these four solve special new needs. 1. The first brassière we've ever seen with really wide-set straps and perfect balance. Needed for? Every wide décolletage. By Hollywood-Maxwell, in Du Pont nylons. $6. Best's; L. L. Berger; The Broadway. 2. Small, flat midriff, great flexibility—therefore, the girdle to use under a princesse line; $16.50. Strapless brassière, $10. Both by Warner's, in Du Pont nylon. Lord & Taylor; Carson Pirie Scott; I. Magnin. 3. This is a uniform—the kind of all-in-one girdle that's easy to wear all day (it's unboned). By Jantzen, in nylon power net and satin of rayon and Lastex, seams featherstitched. $12.50. Altman; Wanamaker's, Phila. 4. Why this all-in-one is shorter: because it's specifically meant for dancing. In black crêpe de Chine (to name one delicious ingredient), and lace. By Character, about $50. Lord & Taylor; Sakowitz; I. Magnin.



1. New wide-set straps; use under like décolletage

PAUL HIMMEL



2. New formula: apply under princesse lines



3. Basic all-in-one: use lightly, daily



4. Shorter all-in-one: use under evening dresses

Parties, PARTIES, *parties*

BY EVELYN CLARK EMMET

In no other country is hospitality so rampant, is your house so much my house, from barbecue to ball.

Giving parties gives pleasure. People postpone trips, cancel theatre tickets, rise from sick beds, to go to a party.

Giving parties takes time. It takes time, and energy, and the talents of a stage director from party-casting to curtain rise. But America is full of hostesses thus talented.

To me, a real party takes only one of these four forms: cocktail, dinner, late evening, and dancing. This list ignores receptions, stag parties, picnics, brunches, teas, and even lunches, pleasant or necessary as these may be, for to me parties become parties only when night adds another dimension.

INGREDIENTS FOR A PARTY IN ORDER OF IMPORTANCE:

1. The hosts' enthusiasm
2. Compatible guests
3. Wine and spirits (good, and plentiful)
4. Comfortable mechanics (enough room, chairs, service)
5. Attractive surroundings
6. Good food
7. All after sunset

The best hostess is the confident hostess; the confident hostess exploits what she has, without imitating what she has not.

Ingredients for a guest list: one popular couple, one VIP, one wit, two beauties, and two people who know how to listen. Invite more men than women (lone women never drop out).

Never invite: monologuists, lightheaded drinkers, women who talk housewifery.

To give a good party it isn't necessary to have a big house. Mrs. J. Borden Harriman, Washington's famous hostess, has a tiny house and distinguished friends, and because her house is so small, as soon as her guests arrive they are seated at the dining table, where they mix their own cocktails, are served dinner, and remain seated until they leave, brilliant talk popping from one end of the table to the other.

The bill: 1 dinner dance for 100 people in New York's best hotel—$2,000
1 supper dance for 250 people—$3,500
1 international ball in Venice or Biarritz—$75,000
1 highly successful buffet supper for 20 people—$50

KEEP A PARTY BOOK AND A PARTY DIARY:

Allot a double page to each party you give, list those asked and those accepted; write down menu; draw seating plan; and put in the entire cost (especially if economical). Jot post-party observations. Keep your address list of friends (under Couples, Men, Single Women) up-to-date, adding newly-met people you like.

If you are giving a musicale with good musicians, be sure only the music lovers are invited. It's all better with evening clothes, and in a candle-lit room.

One Long Island hostess gives a jazz party every Sunday night during the winter when the night club musicians are free to come out to the country. She invites several new ones each time, with all her jazz loving friends. (She happens to own three pianos; anyone can rent them.)

If you're giving a dance in a city apartment, lay bright cushions against the floor boards and send up matching coloured balloons to cling to the ceiling. The David-Weills gave a dance in a "ghost palace" when they recently took over the empty Vanderbilt house for their daughter's magnificent début (see the next Vogue, February 15). The Marchioness of Dufferin and Ava, who has a small London apartment, hired the next door roof top, joined it with her own by erecting a giant tent, for a party last July in honour of Princess Margaret.

For a dance in the country, you might lay a floor under the stars or in a wooded grove. String blue Christmas lights around flower beds, paths, and pools. Light up the trees with spotlights placed at their bases. . . . Make sure of an efficient parking service and coffee and sandwiches for the men and chauffeurs.

A good rule for any dance—anywhere—is to have drinks in each room. . . . Have plenty of small tables and chairs near the dancing. . . . Serve endlessly good, if non-vintage, champagne, and serve milk, Coca-Cola and beer. . . . A singing pianist in a darkened side room is a wonderful addition. . . . A supper of cold meats and salads, and at least one person devoted to scrambling eggs and keeping fresh coffee hot. . . . Be fussiest about the music. Egocentric playing is not adapted to the sympathetic, all night service expected at private dances.

Trained chefs and butlers have gone the way of ten-course dinners. They are old, and as expensive as they should be, and their skills die with them. There is a new kind of party help, a lady who comes by the hour. Sometimes intelligent, always independent, she is blissfully unaware of all the customs and skills she does not know. Hence the new fashion of peasant dishes and buffet meals, where her inexperience is not so apparent.

Parties for the young should follow the current "usual" pattern—whatever it is in your own community.

A pleasant touch: a jug of orange juice among the after-dinner drinks. . . . Fires lighted in every fireplace.

A party is a success when every guest feels important; the men because they find themselves so interesting; the women because they feel so alluring. Accomplish this by arranging general conversation in which each man is encouraged to speak on his specialty, all within a mixed group (no stag mavericks in the corner); see that each woman has a man at her side; but mainly, give out your own welcome to start a chain reaction of warmth.



Nancy du Pont Bruns

lovely young member of the well-known Wilmington family

She and her husband will celebrate their fourth wedding anniversary this Spring. Like so many attractive young wives, Mrs. Bruns feels her best beauty insurance is Pond's Cold Cream. "I notice the difference it makes in my skin *immediately*," she says. "Pond's Cold Cream cleanses my skin really thoroughly—better than any other care I know."

"It's simply amazing how quickly your skin looks clearer, finer!" says Nancy du Pont Bruns

STAND CLOSE to some woman you know and take a really good look at her skin. So often you'll find that her complexion is spoiled by large pores that even careful make-up can't hide. You'll wonder "Why doesn't she *do* something about her skin?"

Your own face gets this "third degree" many times during the day. Do people think the same about you?

What many women don't realize is that most complexion faults are caused by nothing but *hidden dirt*. Look at your skin closely, *carefully* after your usual clean-up. Do the pores still look dirty? Now, pass your fingers over your face. Does the texture feel coarse? Are there little roughnesses? Then your face care isn't cleaning deeply enough.

Quickly—clear your skin

Pond's Cold Cream is specifically designed to take care of the deeper dirt that ordinary and less effective cleansings simply skim over. Its unique oil-and-moisture formula quickly softens and *floats out* hardened, embedded dirt that encourages large pores and blackheads. This is why each Pond's Cold Creaming leaves your skin *flawlessly* clean. And—you'll see—your skin looks finer, so much clearer.

Replenishes oils and moisture that keep skin looking smooth, young

As Pond's Cold Cream cleanses, it *softens*. This softening is vitally important for a smooth skin. Every day—outdoor exposure and dry indoor heat, normal tensions and fatigue rob your skin of its natural oils and moisture. You must replenish these softeners every day, or your skin looks dry, *older*. Each Pond's Cold Creaming supplies the oils and moisture your skin needs—gives it a young suppleness, keeps it appealingly smooth.

This way of using Pond's Cold Cream does the most for facial contour

1. *Every night*, circle fingerfuls of Pond's Cold Cream briskly up and out from throat to forehead. This Pond's circle-cleansing frees embedded dirt. It brings up fresh color. It helps your skin look finer. Tissue off this first creaming *well*.

2. Now—a snowy, beautifying "rinse" with fresh fingerfuls of Pond's Cold Cream. This time, tissue off *lightly*—leaving invisible traces of cream for softening your skin overnight, protecting it by day.

"Never, never have I had so many compliments!" say women who have adopted Pond's Cold Creamings. Get Pond's Cold Cream today in the *large* jar . . . compared with the smaller jars, you average *a third more cream for your money!*

10 FASHION CASE-HISTORIES

(Continued from page 125)

CASE X1049 (Miss F.)

FASHION IMPRESSION: **Quiet but loaded with money**
FASHION MOTIVATION: **To be fashionable to her marrow**
MONEY: **Chicken feed**

Miss F. is in her early thirties, unmarried, with huge solemn blue eyes, a faintly sardonic smile, and a tiny narrow figure. She works for one of the big television networks at a fascinating—but not very paying—job. Perhaps more than any of the women analyzed here, she really *cares* about fashion, and, for a while, was frustrated by never having more than $20 to spend at one time on clothes. If she had been the casual or "separates" type, she might have managed, but everything about her is urban, polished, and almost demanding of expert line and finish.

Then about six years ago, she took ten lessons at a sewing centre (simply to save alteration charges which were inevitable as she is both tiny *and* short-waisted), and her whole life changed. She is now so skillful that she makes every well-fitting stitch she owns and that means coats and suits too. She has just enough money nowadays to buy beautiful materials (the really bad financial strain was buying her machine and her "figure"—but owning a dressmaker's dummy made to her measurements has turned out to be a real blessing). And as she's her own workroom—no charge—she demands and gets endless fittings and perfect finish, *and* fashion.

Her clothes are tightly interlocked by colour. (She always has small swatches of material in her handbag of past, present, and future endeavours.) By day, she wears suits or dresses, usually in very thin wool and currently in deep pastels: moss green, strawberry, robin's egg. Her two coats are in deeper tones, a crimson and a dark emerald tweed, both unfitted and narrow (to go smoothly over suits); one with a stand-away collar, one with none. (Her deep regret is that she can't make a small sable cape or jewellery. She has occasionally recovered a good pill-box hat, but it never looked right.)

Miss F. has a whole string of beaux, all of whom she appears to treat exactly alike. (All but one, her friends figure, but *which* one?) As a consequence, she dines out constantly, but mostly at a restaurant with a beau and not at big dinner parties, so her evening clothes are really late-day dresses. She likes, on herself, the stiffer fabrics: *peau de soie*, taffeta, slipper satin, in dark, *bright* colours. (She's so tiny that she feels that she looks skimpy in clinging materials, and for the same reason she never wears black.) She makes these dresses day length, low-necked, and always with sleeves. Last year she nearly copied a certain beautiful, complicated Dior dinner dress, but intuitively she felt it would be a "ford" (she was right) and she likes her clothes eclectic. She has one masterly dinner coat (just finished) which is workably reversible: sapphire blue satin and emerald green velvet.

No clothes she can buy have better finish than hers: handmade satin lingerie straps; bias bindings of contrasting crêpe; seams all but embroidered; tiny, potent sachets sewn into the linings of coats.

Fashion conclusions: Tremendous respect for Miss F. She had the determination and industry to get what she wanted—the zenith of fashion—on her own terms. But sometimes we feel the tail is wagging the dog; that she spends *too* much time sewing, and she is so interested in making the clothes and perfecting them that she forgets that the *chief* objective is to *wear* them. In fact, we would like to see Miss F., just for once, throw her hat over the sewing machine, forget about clothes for a moment, and go out and have a wonderful time. The amount of constant industry she puts in, we feel, should be reserved for trousseaux *only*.

CASE X491 (Mrs. W.)

FASHION IMPRESSION: **Sexy prettiness**
FASHION MOTIVATION: **Masculine admiration**
MONEY: **Middle income**

Perhaps the brainiest and wittiest woman among the cases discussed here, Mrs. W. looks, at first glance, like anything but—which is exactly how she's planned it. She's carried over from girlhood, as have many women of her generation (she's 37), a positive horror of looking like what was known in her college days as a "grind." Not that she ever could, or did. She is an unequivocally *pretty* woman, small, with a doll-like figure, satiny black hair, white skin, and slanting smoke-grey eyes. She's the only faculty wife (Mr. W. is one of the most brilliant professors at a large Eastern university) with a 23-inch waist—and there aren't many in the student body to match it, for that matter.

For Mrs. W., the last few years of fashion have been seventh heaven. She wears a junior size, and the figurine dresses, tight bodices and crinolined skirts, and princesse lines, of the past several seasons have been precisely her cup of tea—her cup ranneth over when Dior used three diminutive mannequins to show his new short skirts this fall. (Mrs. W. makes a great point of studying the Paris and New York couture; the dread of looking "small town" also haunts her.) All three of the silhouettes mentioned are well-represented in her current wardrobe, which is largely made up of late-day and little-dinner clothes. Her day comes to life along about four-thirty, when the young men start dropping in for sherry—Mrs. W.'s living room is the nearest thing to a "salon" that the university boasts. One day, she may wear her new dark red Paisley wool princesse, but more often she's in black, for another hang-over from her youth is this—she still thinks that black is the be-all of allure. In the same way, she cultivates low necklines. A low oval is her favourite, for she's found that décolletage that reveals prettily, rather than daringly, is the most becoming to a woman of her type.

When she does go to lunch, or shopping, she's apt to wear black, also. This winter, she has a new, very smart and very pretty black wool princesse coat, and two fitted suits—one with a velvet collar, one with a little ascot of mink. (With these, she wears dime-size pillboxes in delectable colours like cherry, cornflower, mint.) And "fitted" is what Mrs. W.'s clothes really are. To a woman with her urge toward coquetry, the display of her figure is a matter of supreme importance. Even her choker doesn't have a superfluous pearl in it, and even in the heyday of the matchbox suit, she stood firm against it—refused to disguise that 23-inch waist for anything in the world. And there wasn't a man on campus who didn't tell her that she was one hundred per cent right.

Fashion conclusions: Admirable, the way Mrs. W. combines smartness and prettiness. As she moves toward forty, however, she will need to arrive at a prettiness that's more adult. Of late, her clothes look just a little bit too young for her, seem to fit just a little bit too tightly, have a way of making her appear just a little bit freakish—like a child whose face and throat grew up but whose body didn't. Soft chiffon sheaths, or easy bare-necked dresses, worn with delicious cashmere cardigans, might be smart replacements for her present doll-like little-dinner clothes. More ease in general is recommended (she tends to dress for every occasion as if she were going out on her first date), and more colour and variety—with her figure, there's no reason for Mrs. W. to deny herself all the vivid excitement of separates. But what she needs most of all at this moment is a certain psychological reassurance. Someone should tell her (Mr. W is longing to) that she's a madly attractive *woman*—and that there's no need for her to go on masquerading as a young girl.

CASE X238 (Mrs. S.)

FASHION IMPRESSION: **Obviously a Somebody**
FASHION MOTIVATION: **A nice sense of obligation**
MONEY: **Medium well-heeled**

Mrs. S. is a smartly dressed woman with no mean effort. She has a difficult figure (naturally stocky, though not overweight), a rather plain though wonderfully serene face, and very little time, and despite the fact that the novels she writes and her husband's business both do quite well financially, she can hardly be said to have fashion-money to burn.

Absolute honesty is what has turned the trick for her. One has the feeling that a long time ago (she's now in her late forties) she threw away the rose-coloured glasses and took a long, frank look at herself and her life. Smart clothes seemed definitely to be called for. Lacking looks, she felt a certain æsthetic obligation to dress beautifully, to make the best of herself for her husband's pleasure, her children's, and her public's—she goes out a good deal, and it might be something of a letdown for people to find that the creator of such stylish literary characters looked as if she'd never set eye on a Mainbocher.

Mrs. S. has found a substitute that's as valuable as prettiness any day (and far less transient)—real femininity. She is as clean and fragrant as a fresh linen handkerchief. Her hair, a medium brown, is brushed to glossiness, and she wears it pulled back smoothly, not tautly, from her face, with a soft knot at the back; her hats are small and expensive and eye-catching, and always absolutely *à la mode*. She sticks rigidly to her weekly manicure and pedicure appointments, and makes up lightly but definitely, and on the rose-tinted side. Good lingerie is another big item on her budget. Says it makes her *feel* pretty, which is half the battle. There are something like ten or eleven cotton or nylon all-in-one foundation garments (the all-in-one has been her favourite foundation for years) in her bureau, which, incidentally, always gives off a heavenly scent of potpourri.

A neat femininity is also characteristic of the fashions that Mrs. S. chooses for herself. By day, tailored suits never. Instead, wool or silk dresses under easy matching coats or jackets with wonderful linings: a bright pastel plaid, pale-rose taffeta, a magenta print. This winter, she had a small silk foulard turban made to match the foulard lining of her new fur coat—dark brown sealskin, the most supple skins available, cut collarless and completely straight. By day also, black never. She finds that it makes her in-between kind of colouring look drab; instead, she picks topaz brown, or charcoal, or a deep cherry red. This same cherry red is also to be seen in many of her dinner clothes, along with pale gold and a darkish emerald (Mrs. S. has hazel eyes). For these, she likes fabrics that aren't so stiff that they add to her stockiness, nor so soft that

(Continued on page 190)

Viva

PAMPERS YOUR BEAUTY

PROTECTS YOUR SKIN

PERFORMS EXACTLY AS PROMISED



Viva gives long life to your beauty. Viva is the exciting cosmetic that does more in 30 minutes than the cream you leave on overnight. See and feel the difference in your skin. Lines, little and not so little seem to fill and vanish. Viva soothes and smooths dry or sensitive skin.

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FRANCES DENNEY

a tradition of beauty for over 50 years

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ONE MAN'S MONEY

(Continued from page 140)

John D. Rockefeller, a man of deep astuteness which he largely shuttered, allowing his acquaintances occasional, almost shocking peeps at his intelligence, set out his own intentions in philanthropy in typically dry and exact terms: "We have sought, so far as we could, to make investments in such a way as will tend to multiply, to cheapen and to diffuse as universally as possible the comforts of life. . . . These are the lines of largest and surest return."

Rockefeller's first bold venture in organized philanthropy was the University of Chicago. (Up to then, his giving had been generous, but haphazard.) All through the 1880's he had been under strong pressure from Baptist friends in Chicago to found there a great centre of learning for the West. He hesitated because the plans put forward seemed to him impractical and unbusinesslike, and he saw no evidence that the influential citizens of Chicago would reach into their own pockets to support such an institution. Rockefeller realized then, as his heirs and executors still realize, that no private fortune (however vast) could shoulder all the world's burdens, that its greatest value was its power as a forcing wedge, inspiring other men of wealth or conscience or both to contribute time, effort—and money.

His doubts about founding the university were dispelled in 1889, chiefly because of his meeting the year before with the dynamic Frederick T. Gates, then head of the American Baptist Education Society. As historian Allan Nevins wrote in his biography of Rockefeller, Gates had "a talent for large affairs, a keen interest in the power of money, and a passion for seeing it expended with the greatest possible efficiency."

Gates's conviction (backed by hard facts) that such a university was needed, and could be financed, finally won over the deliberate Rockefeller. They agreed that $1,000,000 was needed as a starter, but Rockefeller, firm in his belief in "conditional, cooperative giving," characteristically proposed to give only $400,000 of it; he was with difficulty persuaded by Gates that the people of Chicago must feel the job was half done, and too tempting a project to neglect. He compromised on $600,000. When this gift was announced by Gates at a meeting of the Baptist Education Society, "the assemblage rose and united in singing, 'Praise God from Whom All Blessings Flow.' "

Through the years, as the splendid Gothic buildings rose, many of them copied from buildings at Oxford and Cambridge, Rockefeller gave the University $35,000,000 in direct personal grants. He refused to interfere in any way with its management or policies, and only twice visited the campus, when convinced that it would be ungracious to decline.

After this first collaboration, Gates, in 1891, took over the management of all Rockefeller's philanthropies, relieving him of a crushing load of appeals, details, and visitors, and rapidly putting into action his own "principles of scientific giving."

A man whose passion for ideas flamed without intermission, Gates, in 1897, selected for his vacation reading a brilliant thousand-page volume by Osler on the *Principles and Practice of Medicine.* Its impact was profound; and Gates immediately wrote Rockefeller a memorandum, deploring the low state of medical education in the U.S., and proposing the establishment of a research institute similar to the Pasteur Institute in France and the Koch Institute in Germany. Rockefeller was deeply interested in the idea; so was his son, John D. Rockefeller, Jr., who was beginning to assume, with intelligence and devotion, a share in the management of the philanthropies. In 1901, in a loft off Lexington Avenue, the Rockefeller Institute for Medical Research began its first, tentative projects, with Rockefeller's pledge of $20,000 a year for ten years. Eventually, his gifts to the Institute amounted to close to $60,000,000.

In 1905, Dr. Simon Flexner, the Institute's brilliant director, had already made its first epochal discovery, a cure for epidemic meningitis. (Later, Dr. Flexner did some of the pioneer studies on polio, determined its virus nature.) By the time the first World War started, the Institute, with its own unique hospital, had become the best-equipped organization in the world for studying the cause and cure of disease.

In the meantime, the quest for new fields of philanthropic endeavour continued; in 1901, the younger Rockefeller made a trip through the South which crystallized his own and his father's interest in the problem of Negro education (an interest the Rockefeller family has maintained to this day). Preliminary studies convinced them, as the younger Rockefeller said later, "that Negro education could not be successfully promoted in the South except as education for the whites was also promoted." In 1903, the General Education Board was incorporated, with an initial pledge from Rockefeller of $1,000,000 to be used "without distinction of sex, race, or creed." This Board, spearheaded by Gates and other remarkable men—Dr. Wallace Buttrick, Dr. Wickcliffe Rose, Abraham Flexner—was to carry through fifty years of furious, far-reaching activity, to spend over $300,000,000 of Rockefeller money, and to prove "one of the most far-reaching philanthropic enterprises of the century." In order to interest the Southern states and counties in improving schools, the Board found that it had first to teach better farming methods; to fight hookworm, which was devitalizing part of the population (from this campaign sprang the Rockefeller Sanitary Commission); in short, to help raise the standard of living of much of the South.

The Board's carefully calculated *largesse* in time extended to

colleges and universities all over the nation, from Yale to Iowa, but perhaps its most dramatic achievement was the thorough revision of medical education in America, a program considerably aided by the complementary activities of the Rockefeller Foundation. Wickcliffe Rose had learned, during the hookworm campaign, that the greatest obstacle to fighting disease was the lack of trained men to fight it with; his efforts, and Gates's continuing interest in medicine, led to the founding, at Johns Hopkins, of the first School of Hygiene and Public Health in the United States. On this, and other medical schools and training programs, the General Education Board alone spent close to $100,000,000. The growth of modern public hygiene, and the rise of United States medicine to its present pre-eminence in the world, parallels to a marked degree the investment of Rockefeller money in medicine.

The great classic giant of the charitable trusts, the Rockefeller Foundation, was established in 1913 "to promote the well-being of mankind throughout the world . . . in the acquisition and dissemination of knowledge, in the prevention and relief of suffering, and in the promotion of any and all of the elements of human progress." Under this sweeping charter, interpreted by a Board of Trustees which has included many of the most able and enlightened men of the century, the Foundation has spent, prodigiously, a half-billion dollars. Its grants have financed a bewildering variety of projects and enterprises (of which a small sampling is illustrated on pages 141-143). In the early phase of Foundation history, money went chiefly for work in public health and medical science; this might be called the era of exploration and experiment. Later, the trustees branched out into the social sciences and the humanities. In every year, the financial reports—read perhaps by 1% of the U.S. population—have presented startling summaries of the world's most advanced thinking, investigating, creating, with subheads ranging from "brain chemistry" to "language, logic, and symbolism."

Added to this flood of benefactions from Rockefeller charitable organizations have been immense private donations, to innumerable causes, made by members of the Rockefeller family. Like the official donations, they have always cut across all lines of creed, colour, and nationality. Now in the hands of the third generation, the Rockefeller "wholesale philanthropy" still follows the early and brilliantly ambivalent policy set down by Gates and Rockefeller, Sr.: that open-handedness must be combined with planning, with study, with intelligence and cool business acumen. Assessing the end result of this unparalleled spending, Allan Nevins wrote: "It would have been easy to make a random, fumbling, stupid use of these hundreds of millions. But . . . [Rockefeller] . . . employed his wealth with much the same sagacity shown in his business career. Conceivably, the money *might* have been spent to better advantage; but certainly no similar sums ever *have* been better spent."

LOVE LETTER

(Continued from page 118)

stretch their limbs and spread out flat, with only the sky above them. Their goal was space. When the East thickened into layers for a new social pyramid, the under-layers slid out again to the West.

I harp on the idea of mankind because it is a sign of the future, not an exaggeration of the accomplished past. To begin with, we have here a complete Europe, Swedes cheek by jowl with Armenians, Hungarians with Poles, Germans with French, English with Italians, Jews with Christians, Orthodox Greeks with Baptists and so on ad infinitum. No one can say that all is love and kisses in this grand mixture. In many a town there are two sides of the railroad track and on one side the poorer group, very likely ethnic in character, is discriminated against. But at what a rate these distinctions disappear! In Europe a thousand years of war, pogroms, and massacres settle nothing. Here two generations of common schooling, intermarriage, ward politics, and labour unions create social peace.

Now turn from Europe to the world. The greed of the planters brought over the ancestors of our fifteen million Negroes; that of the railroad builders brought the Chinese, by the tens of thousands, and the hundreds of thousands from Southern Europe, the Balkans, Greece, Asia Minor, and Russia. Not long after, as a result of our Spanish War, in came Puerto Ricans, Hawaiians, Filipinos, and Japanese. The Mexicans on our Southwestern border had long been drawn in for a similar exploitation. And the Indians we had always with us, from the days when we robbed them, killed them, and cheated them out of their ancestral lands.

That part by itself is not a pretty picture: we are only now and very slowly beginning to right a few of those wrongs. But the dark shadows are not all there is to see. We often overlook the real sweep of our democracy because we fail to add together what we know in fragments. We ignore the panorama and consider every item for our own ends or from our own tastes. We praise this and condemn that without noticing the connections and the meaning, and fail to see mankind all around us. We never think that in loosing and mixing the masses we have all been civilized by the rubs and collisions—civilized not only from the top down, but from all parts interacting on one another, the humble teaching the proud in the literal way of the Gospels. It has proved a peculiar civilizing of the feelings for which there is as yet no name. All this has been, not automatic, but in the larger sense unplanned.

(Continued on page 188)





LOVE LETTER

(Continued from page 187)

Some few millions in our midst, it is true, work against the fundamental principles implied by the acceptance of mankind. They condemn tyranny and act it out in their small, very small way. Inconsistency and resistance are to be expected. When one talks of mankind and its emergence on our soil, one must visualize men, not angels. But whatever the creature visualized one must not compare its behaviour with an abstract ideal. One must compare it with the behaviour of other men in the past. In the light of that contrast, it can be said that here in America, in spite of the vast problem of absorbing repeated injections of the world's peoples, the prevailing idea for a century has been, not the segregation or neutralization of these foreign bodies, but the abolition of differences, the equalizing of conditions. The reality in turn has taught the lesson that mankind is an inescapable fact. We have not been afraid to take mankind out of hiding where we can look at it and deal with it as best we can, for the most part decently. There has been nothing like it since the wonderful hodgepodge of the late Roman Empire, and even there the common citizenship was theoretical and inoperative in far greater degree than it is with us.

One must immediately add that we have a thousand imperfections to blush for. But the very things that upset us can be a source of strength, for aside from the effort to stem injustice and repress the oppressors, what is *the* most insistent theme of mail, on posters and noncommercial ads, on radio and TV, and frequently on our private phones? Can it be denied that in a hundred different forms that theme is the fate of our fellow men? Floods break out along the Missouri or tornados in New England—the Red Cross is there and Federal and State aid pours in. A polio epidemic—it's a rush of experts, nurses, and serum. The refugees, war brides, and homeless children from abroad, as well as our own minority groups, have not only spokesmen but disinterested outsiders who clamour ceaselessly into our ears that we help them bodily or fight for their rights: the native-born Japanese, cruelly displaced during the war, must be relocated; farmers who have exhausted their soil must be allotted new lands and taught how to use them. We don't stop with the able-bodied. The blind, the paraplegics, the alcoholics, the insane, the sufferers from hookworm and deficiency diseases, those who lack dental care or eyeglasses, children without lunches—it's an endless round of reminders and requests.

This is at last moral philosophy in action. We are no longer allowed to say, "Let the devil take the hindmost"; we say, "How can we bring these creatures into the fold?"

No misfortune natural or acquired is any longer a bar to our sympathy or a sufficient cause for dismissal by the social conscience. We face all types of misery and misfitness and proclaim that they are equally entitled to our help, because mankind is what we aim to save. The first thing democracy has to be is inclusive. We worry about childhood, youth, the newly married, the middle-aged, the retired, the very old.

We don't let God carry the burdens or the blame, *we* take them on. We don't let the kindly rich do a hand-to-mouth job of individual charity that perpetuates the evil, we try to organize the means to destroy it. No doubt the resources are inadequate and the services faulty, but the principle and the impulse are unheard-of in the only annals we have of the past, the annals of *in*humanity. There is an American Foundation for the Overseas Blind; we have yet to hear of a Foreign Foundation for the American Blind. But let us not grow self-righteous, let us rather acknowledge and thank God that there is in us a good honest selfish motive side by side with the kindly impulse, which otherwise would fester into pride of rectitude. The self-interest also shows that we have begun to estimate the waste, the loss in material output, the cost to us all, of prejudice and exclusion. That awareness is a lever to move the world.

EDITOR'S NOTE: *Jacques Barzun, a lean, good-looking man with an abrupt charm, has a civilized breadth of knowledge, is travelled, erudite, and witty. Born in France, he is now a U.S. citizen. A scholar with ideas, he is professor of history at Columbia University where he once was a student, known mainly as the author of the book and lyrics for the annual musical show. Among his more recent writings are* Teacher in America, *and* Berlioz and the Romantic Century. *His new book,* God's Country and Mine: A Declaration of Love Spiced with a Few Harsh Words, *will be published on March 15th by Atlantic-Little, Brown & Company. From it came this fragment, Barzun's* Love Letter to America.

ONE SUIT—THREE WAYS

The following is a list of stores throughout the country where the suits shown on page 156 can be found.

Buffalo, N. Y.	L. L. Berger
Chicago, Ill.	Carson Pirie Scott
Cincinnati, Ohio	Mabley & Carew
Cleveland, Ohio	Sterling-Lindner-Davis
Denver, Colo.	Daniels & Fisher
Des Moines, Iowa	Younkers
Detroit, Mich.	B. Siegel Co.
Fort Worth, Tex.	The Fair
Houston, Tex.	Sakowitz Bros.
Indianapolis, Ind.	The Wm. H. Block Co.
Long Beach, Calif.	Schick's
Lubbock, Tex.	Margaret's
Memphis, Tenn.	B. Lowenstein
Milwaukee, Wis.	Hixons
New Orleans, La.	Maison Blanche
Oklahoma City, Okla.	Balliet's
Pittsburgh, Pa.	Kaufmann Dept. Store
Portland, Ore.	Charles F. Berg
San Antonio, Tex.	The Vogue
San Diego, Calif.	The Marston Co.
Spokane, Wash.	The Crescent
St. Louis, Mo.	Lockhart's Inc.
Tulsa, Okla.	Seidenbach's
Wichita, Kan.	Spines Clothing Co.

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THESIS TOPICS

For those contestants who have been notified that they are eligible to submit a thesis.
(Please limit size of entries to 8½ inches by 11 inches.)

Choose *one* topic and write about it in 1,500 words or more.

1. The AMERICANA issue is always concerned with facets of American life. Suggest and develop an Americana theme which you think would be of interest to Vogue readers. Give reasons for your choice.

2. Plan a double-page feature on Vogue Patterns. Write the copy for the feature, explaining to the reader the special advantages she will find when using Vogue Patterns.

3. What, in your opinion, is the function of a fashion magazine today? What is its importance, its scope? Discuss the importance of fashion in your own life.

4. In your opinion, what other than the presentation of fashion news does Vogue contribute to the community in which you live, or to your own life?

5. In view of your own experience in particular educational institutions would you favour a women's college or a co-educational college for your daughter? Why?

Mail your thesis—before midnight, March 1, 1954—to:

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FASHION CASE-HISTORIES

(Continued from page 184)

they cling too close—fine silk brocades, much lace, spilling bias-cut chiffons, or lightweight taffeta. And all her skirts have a bit of ease in them somewhere. She looks marvellous in very bare strip-strap sandals, for like many women of her build, she has extremely pretty legs and feet. (Also, she has a marvellous décolletage, smooth and firm and round; likes fairly wide shoulder straps, if any. Strings, she thinks, and rightly, are for women with string-bean shapes.) Because she's at her best in full evening dress, she goes all out for it. In her low-cut satins, with their close but unconstrained bodices and spreading skirts, she has a look of a modern Renoir. In fact, come to think of it, she *is* very much a work of art.

Fashion conclusions: Almost entirely congratulatory. Mrs. S. is the walking, talking answer to the woman who thinks that fashion is something strictly for six-foot mannequins. There's just one stumbling block—her tendency, just before she leaves the house, to add an extra piece of jewellery. Scarfs barred to her because she hasn't the neck to wear them, Mrs. S. likes to substitute pins—four gold-and-pearl shells (too many), or twin clusters (too big) of jewelled flowers. Easily correctable, this failing, and worth it—because Mrs. S. is within an inch of fashion perfection as she now stands.

CASE X734 (Mrs. de G.)

FASHION IMPRESSION: **True glamour**

FASHION MOTIVATION: **To charm her public rather than herself**

MONEY: **Ample for the last twenty years**

Mrs. de G. is in her late (very late) sixties, with silver hair (so white it needs no bluing), enough height to avoid dumpiness though her figure is quite straight, and beautiful legs. The rather beaky nose that fussed her terribly when she was young is a wonderful asset now. Her humour is famous—always emerging as a gentle murmur. She has been among the unsung best-dressed women in the world for almost fifty years. Part of her perfection is that she has changed her type of dressing as her type has changed. She was enchanting as a débutante (grey eyes under a huge black pompadour); discreetly smart as a young married woman; dramatic, in the '20s, as women began to emancipate, as skirts reached their peak of shortness, and make-up became forthright; and from then on, internationally smart, on a private-house rather than public-restaurant level.

Now, nearing seventy, she delights the eye—deliberately—with generosity rather than vanity. She chooses beautiful colours, and pretty, noncommittal lines (things lovely in themselves), that can not fail to please. In the country, she wears pastel flannel or linen dresses, with matching cashmere cardigans, her pearls, and leather pumps. Always near at hand, her plain Panama hat, her pale pigskin gloves (she gets prickly heat from the sun). In the south, she wears pastel crêpe-de-Chine shirtwaist dresses in pale pink and a kind of sea-green.

In town, of course, she can't delight in rainbow colours, so she delights in a kind of fragile briskness: a green and white polka-dot toque; a glistening white satin collar on a navy-blue wool; a pale blue organdie bow at the neck of a black ottoman dress; a pink satin ascot, stuck with an aquamarine pin. She wears unexaggerated, lightly fitted princesse lines beautifully—in navy blue or black sheer velvety woollens. Her coats are fairly full, but straight falling, with small if any collars, and she is one older woman who does *not* invariably wear white gloves. In fact, the ones she likes best are those silk-lined French suèdes in black or navy blue.

In the evening, Mrs. de G. is back in pastel again. She and her husband give quite a few dinners, rather large ones too (but they'll thank everyone to go home at eleven o'clock, as they do get tired), and a prettier sight than Mrs. de G. in her pale-blue drawing room (always massed with flowers) there is not. Her evening dresses are of soft materials, and her full skirts fall rather straight. Her shoulders and arms are covered, and she keeps her necklines soft: a draped cowl, a fold that loops into a bow. Her prettiest this year: a clear, cerulean chiffon over crêpe-de-Chine, which she wears with sapphire-blue satin slippers. Her husband has been enchanted with her for fifty years, and is very apt to gravitate to her group after dinner, where she welcomes him with a smile that speaks volumes (that younger married women would do well to read carefully).

Fashion conclusions: Mrs. de G. has forgotten more than most of us will ever know about fashion; she's an object lesson to all women who have the wit, intelligence, and intention to grow old beautifully.

The Fashions in

Catalina

Leather Colours

in the advertisements on pages 61 through 66 are at the following stores:

Aberdeen, S. D. . . Marie O. Simmons Shop
Akron, Ohio . . . . . Polsky's of Akron
Atlantic City, N. J. . . . . M. E. Blatt Co.
Beverly Hills, Calif. . . . . I. Magnin & Co.
Brooklyn, N. Y. . . . . Abraham & Straus
Burlington, Vt. . . . . The Fashion Shop
Butte, Mont. . . . . Weinberg's
Dallas, Texas . . . . . Neiman-Marcus
El Dorado, Ark. . . . . El Dorado House
El Paso, Texas
Popular Dry Goods Co., Inc.
Enid, Okla. . . . . Newman's
Eugene, Ore. . . . . Russell's
Galveston, Texas . . . . . E. S. Levy Co.
Gary, Ind. . . . . Hudson's
Grand Haven, Mich. . . . . Reichardt
Grand Island, Neb. . . . . Wolbach's
Harrisburg, Pa.
The Wm. B. Schleisner Store
Houston, Texas . . . . . Sakowitz Bros.
Kansas City, Mo. . . . . Harzfeld's
Lawton, Okla. . . . . Scott's
Lexington, Ky. . . . . Stewart's of Lexington
Little Rock, Ark.
The M. M. Cohn Company
Los Angeles, Calif. . . . . I. Magnin & Co.
Louisville, Ky. The Stewart Dry Goods Co.
McAllen, Texas . . . . . Ladies Supply
McKeesport, Pa. . . . . Katzman Inc.
Mayfield, Ky. . . . . The Vanity Shoppe
Miami, Fla. . . . . Burdine's
Millington, Tenn. . . . . Louise Cunningham
Montgomery, Ala. . . . John Danzinger Inc.
Muskogee, Okla. . . . . Susman's
North Adams, Mass. . . . Esther Jaffe Ryan
Oakland, Calif. . . . . I. Magnin & Co.
Pasadena, Calif. . . . . I. Magnin & Co.
Philadelphia, Pa. . . . . John Wanamaker
Rochester, N. Y. . . . . B. Forman Co.
Rockford, Ill. . . . . Edith Parrish
San Francisco, Calif. . . . . I. Magnin & Co.
Santa Barbara, Calif. . . . . I. Magnin & Co.
Seattle, Wash. . . . . Frederick & Nelson
Shreveport, La. . . . . The Fashion
Steubenville, Ohio . . . . . Hal Lewis, Inc.
Tallahassee, Fla. . . . . Steyerman's
Toledo, Ohio
The LaSalle & Koch Company
Tulsa, Okla. . . . . Seidenbach's
Washington, Pa. . . . . Hal Lewis, Inc.
Waterbury, Conn. . . . . Forester, Inc.
Waukegan, Ill. . . . . Hein's
Wayzata, Minn. Edith's Country Shop Inc.
Wheeling, W. Va. . . . . Hal Lewis, Inc.

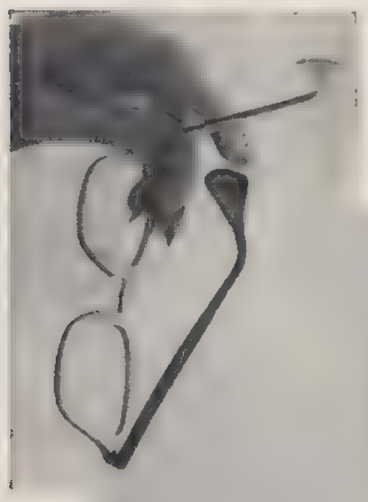
The prettier to see you with

Below: A lady who's not waiting until the house lights are dimmed, to put on her spectacles. The eyeglasses she's wearing are face flatterers; are news besides. The end pieces are newly-contoured: rounded in an unbroken arc, sprinkled with baguettes, invisibly hinged at the sides. Frames, by Flairspecs, at Meyrowitz. More pretty framing: the low-dipped V, front and back, of Joe Davidson's black knit blouse. $15; the shining necklace, rhinestone-paved, interwoven like ribbons. By Albert Weiss, $20*. Both at Lord & Taylor.





Below: Another lady who's wearing news, and seeing prettily. Her brightened outlook, via her spectacle frames, involves a layering of colour on colour. In this instance, pearly ivory overlaid with bronze: a natural accent for the clarity of her complexion, the reddish lights in her hair. The frames, by American Optical Company, at Clairmont-Nichols. Framing a pretty throat: the stand-away cowl neckline of Morlove's pink York Street Irish linen blouse. $13. Best's.

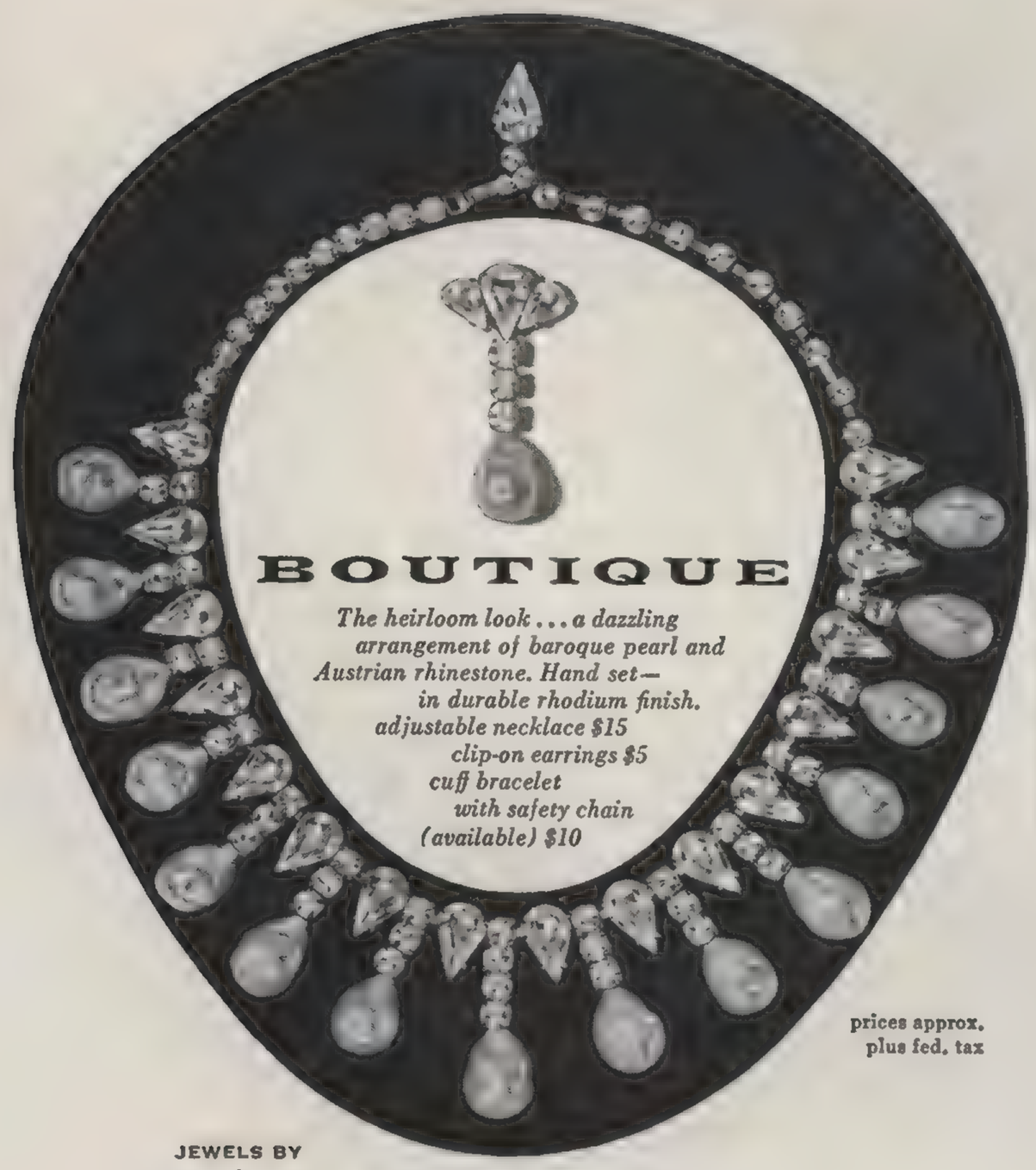




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American ease:



Left: The kind of dress that brings out the chauvinist in us—it's only in America that this combination of ease and smartness comes, ready, at this price. Added for 1954, still another element: non-stop wearability. In heavy cotton in an urbane plaid (navy blue and white on grey), this is a town dress with a year-round life. White piqué cuffs, collar; a red necktie. By Kane Weill in M. & W. Thomas cotton; $40. Dress, hat by Madcaps, and bag by Coronet: Best's. Dress, also Julius Garfinckel. *Below:* A new version of that famously easy American possession, the polo shirt. This one, closely striped navy-blue and white knitted cotton, worn outside because the free-fitting waist (see page 136) is a 1954 fashion. The shirt, $3. The slim fly-front skirt of navy-blue Botany wool flannel, $10. Both are by Jane Irwill. Costume and Koret bag, at Saks Fifth.

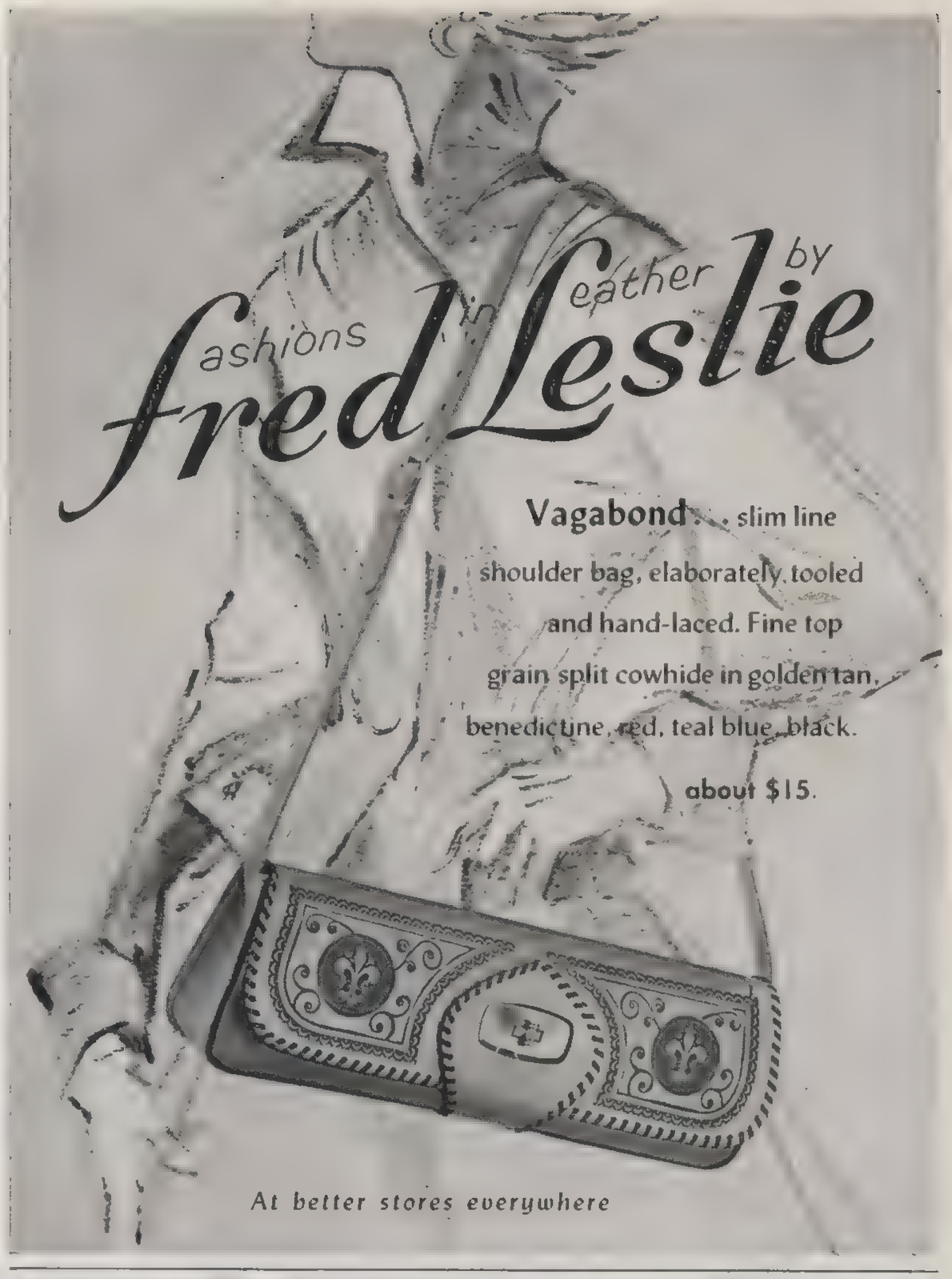


new cuts

Right: A good illustration of how ingenious that American classic, the shirt, is getting—here's a shirt that's turned a dark, slender skirt into a smart 1954 suit. The shirt, knit of navy-blue and white wool, slit at either side and in front and edged with navy-blue jersey, $30. The skirt, of navy-blue Wyner worsted jersey, cut high-waisted (the right blouse will turn it into a princesse dress), $15. Both by Heatherlane. Costume and Josef bag: Best's. Costume, also Joseph Magnin. *Below:* Ease—and charm—and a very American state of affairs: so much prettiness at so small a price. A white cotton dimity blouse with a V neck, a choir-boy yoke, a softly tucked bodice and softly flowing sleeves. It's shown here with pants, but there isn't a slender skirt going that wouldn't also be the prettier for it. By Dorothy Korby, $8. At Bonwit Teller; Woodward & Lothrop.











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THE GOOD LIFE, INC.

(Continued from page 149)

ette against walls of glass.

Children gallop barefoot in winter on radiant-heated (and indestructible) floors and shinny up the lally columns holding the roofs. Watching his two blond daughters thus climbing, Dr. Edwin Wheeler, a heart specialist at Massachusetts General Hospital and a Six-Mooner, said, "If I built another house I'd put in several poles." Moon Hill houses specialize in large planned play areas, usually related to open kitchens in which the utensils are a visual joy, and in grown-up entertainment areas switched out of line of the children's melee.

Moon Hill (as it is usually called) was foresighted to children by the young architects of the group who, after the last war, wanted housing for themselves when they set up shop in Cambridge (although most of them studied at Yale). Walter Gropius, the famous advance-patrolman of modern architecture who directed the German Bauhaus after the first World War, asked one of these starting architects to join him. When he found that one committed to the others, "Grope" joined them all. They formed The Architects Collaborative, known as TAC, a strong and imaginative firm responsible, among other things, for the Harvard Graduate Center, a good number of bright streamlined schools in Massachusetts and Rhode Island, and now involved, with others, on Roger Stevens' towering Boston Center project. TAC also has in the works a large, ready-made housing project, Five Fields, based on the success of Six Moon Hill. With all but two Hill houses TAC-designed, the founders tailored Moon Hill to themselves.

When seven of the eight architects in TAC (all, that is, but Gropius; and now one other who outgrew his house and moved) found they needed homes fast for their young families, they looked around for land and for other families with the same ideas. Through a grapevine apparently rooted in Harvard Square, they collected about ten families, including that of Donald T. Clark, Professor of Human Relations at Harvard Business School, who for Moon Hill's first two years served as its clerk and is now a Lexington Town Meeting Member. Among the early jarring halts to getting started he remembers the financing of the one road that runs up Moon Hill and loops like a screw-eye. The township of Lexington wanted a $20,000 bond. Bonds, for reasons understood by bondsmen, run high. The ten families decided cash cost less and in one heroic week end, from Friday afternoon to Monday afternoon, scared up from themselves the required sum. The startled selectmen of Lexington met specially to decide whether cash was suitable.

Lexington may have gotten more than it bargained for. Six Moon Hill was chosen partly for its proximity to a Lexington public school.

(Continued on page 195)

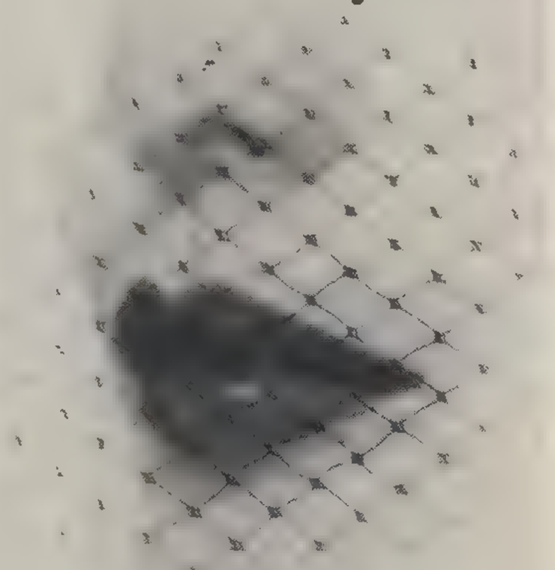
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THE GOOD LIFE, INC.

(Continued from page 194)

In good weather the children walk, collecting each other as they go down the Hill's road. Overlooking the last slope down which pours the morning confluence of kids, Mrs. Walter Juda, wife of a research chemist and the mother of four, said, "In spring it is really like a torrent down a mountain." The school, beleaguered, gave up its lunch room.

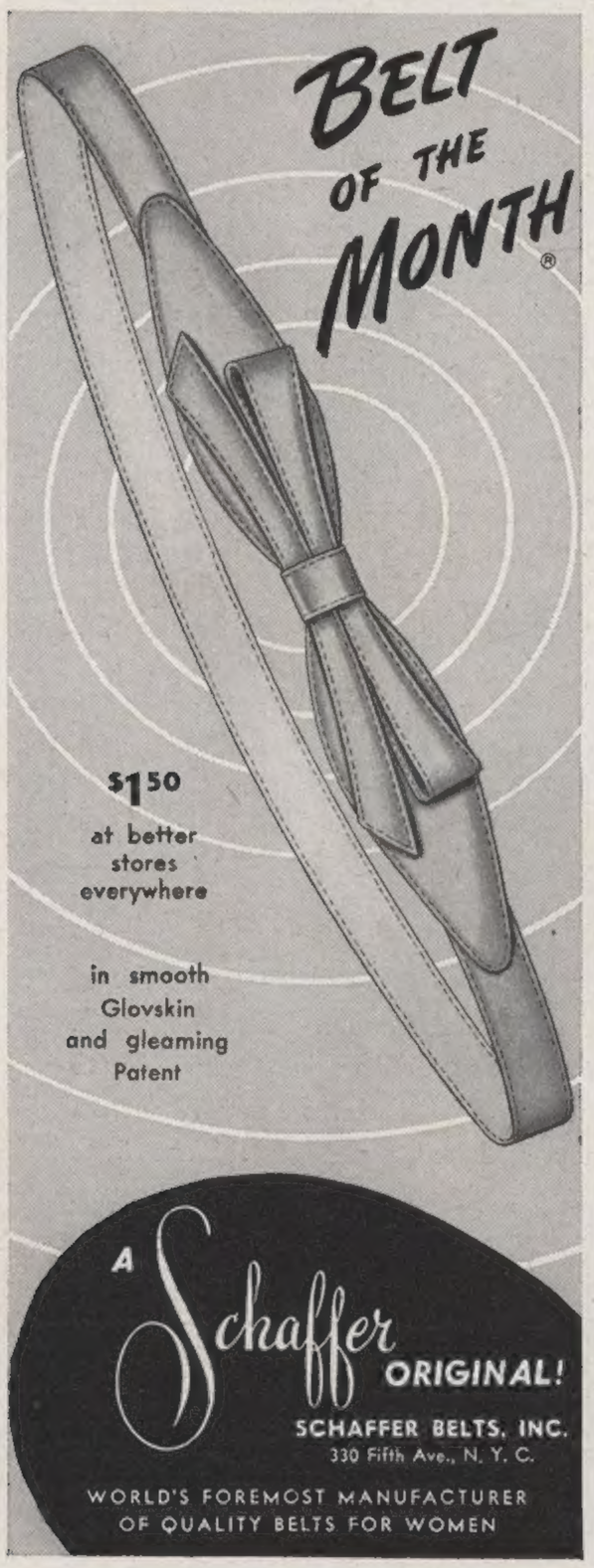
Six Moon Hill, named for no Indian legend, but for six vintage Moon cars left in a barn on the hill, runs as a non-profit corporation. Seven directors, elected each year, elect a president, who is now Norman Fletcher, a founder and a member of TAC. This year the community plans a swimming pool. Everyone agrees on the principle of a pool but details bother. Mr. Fletcher sets up committees, claiming with a fairly straight face that the pool alone has committees for Membership, Finance, Construction, and Public Health.

Beyond community projects Moon Hill's grown-up members can take or leave community life. But the children move in clutches. Twice a week a teacher gives recorder lessons to a flurry of small ones in one Hill house or another. School-age children, playing under a conveniently flexible set of rules ("Whose team is *she* on?"), kick it out on a communal soccer field. Babies spend Wednesday mornings making bright blue pies under the eye of a former nursery-school teacher, Mrs. Wallace E. Howell, whose husband is the much-discussed "rainmaker." Mrs. Wheeler, a trained dancer, gives lessons to another group. A fleet of mothers take turns ferrying young things to the deCordova and Dana Museum in nearby Lincoln for art lessons.

Once they reach school age, the children "run their own lives," said Mrs. John Harkness. She should know; Sarah Harkness and her husband John are among the founding members and major architects of Six Moon Hill. With five children, Mrs. Harkness still manages regularly about half a week's work at TAC. (Another charter TAC member, Mrs. Norman Fletcher, with four children, works four days as an architect.)

On Six Moon Hill, where doors aren't locked and everyone calls everyone by his given name and the first person met in any one house is apt to be someone else's child, a "take it or leave it" community attitude works with notable smoothness. Certainly the families have something in common. They want to live comfortably and intelligently—with a minimum of bother—in the country within striking distance of work and a big city. They want a special framework in which to raise their children. Considering the children trotting in and out of the handsome, well-sited houses and treating Moon Hill as if it were their magnificent exclusive jungle gym, Mrs. Robert McMillan, a TAC wife, said with a certain finality of Six Moon Hill: "It works."







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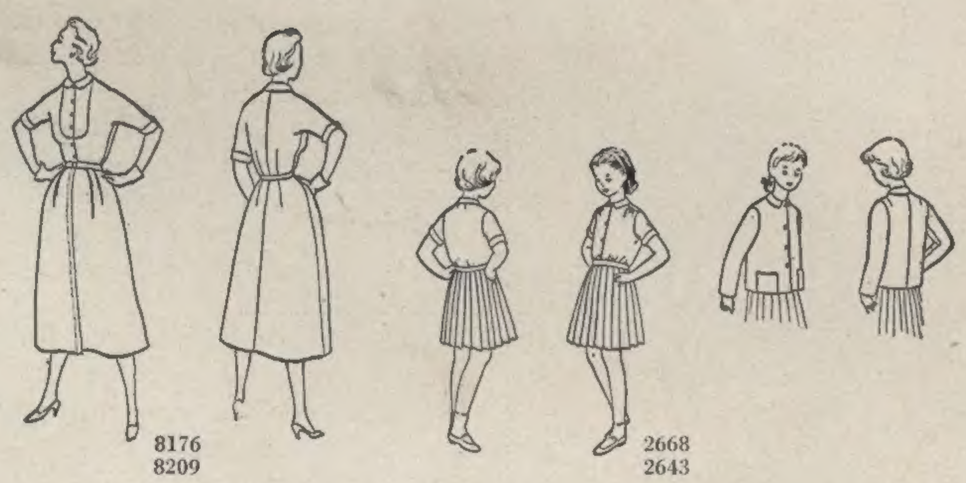
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VOGUE PATTERNS

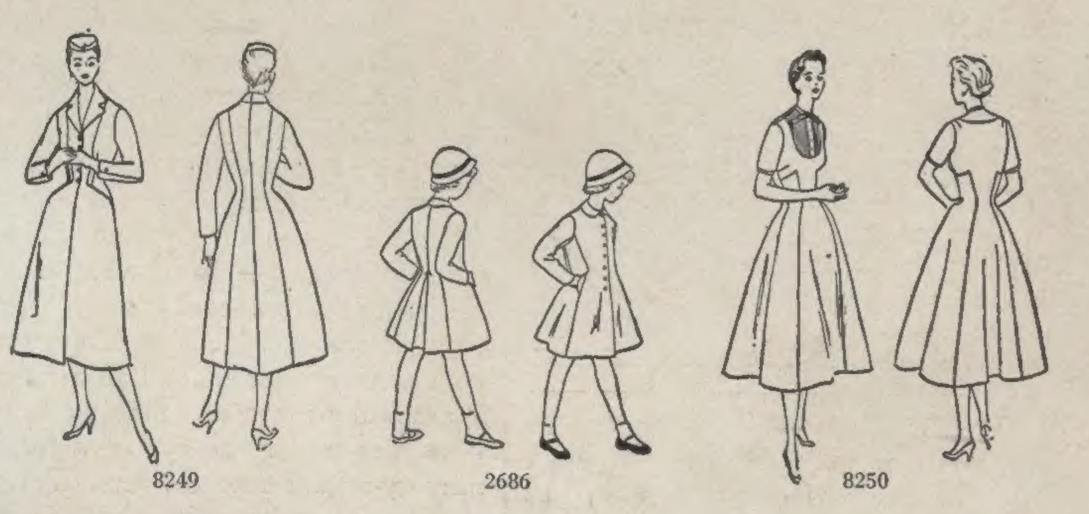
(Other views of the Patterns shown on pages 170-171)



8176
8209

2668
2643

Above, left: Blouse, Pattern 8176. Sizes 12 to 20 (30 to 38). For size 16 (34), 2¼ yds. of 35″ fabric. 50 cents. Skirt, Pattern 8209. Waist sizes 24 to 38. For size 28, 1⅞ yds. of 54″ fabric. 50 cents. *Above, right:* Blouse, Pattern 2668. Sizes 2 to 12. For size 8, 1¼ yds. of 35″ fabric. 40 cents. Skirt, Pattern 2643 (this pattern includes the jacket, far right). Sizes 2 to 12. For size 8: skirt, 1⅛ yds. of 54″ fabric; jacket, 1⅛ yds. of 54″ fabric. 40 cents.



8249

2686

8250

Above, left: Pattern 8249, fitted coat. Sizes 12 to 20 (30 to 38). Needed for size 16 (34), 3⅝ yds. of 54″ fabric. Price, 75 cents. *Above, centre:* Pattern 2686, child's fitted coat. In sizes 2 to 8. Needed to make the coat in size 8, 2 yards of 54″ fabric. 50 cents. *Above, right:* Pattern 8250, dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 3 yds. 54″ fabric; dickey, 1⅛ yds. 35″ fabric. 75 cents.



2697

8252

2652

Above, left: Pattern 2697, dress. Sizes 2 to 6. For size 6, 2 yds. of 35″ fabric, plus ¼ yd. of 35″ fabric for streamers. Price, 40 cents. *Above, centre:* Pattern 8252, evening dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 4⅛ yds. of 39″ fabric. Price, 75 cents. *Above, right:* Pattern 2652, "Easy-to-Make" nightdress. Sizes 3 to 12. Needed for size 8, 2⅝ yds. of 35″ fabric. Price, 40 cents.

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